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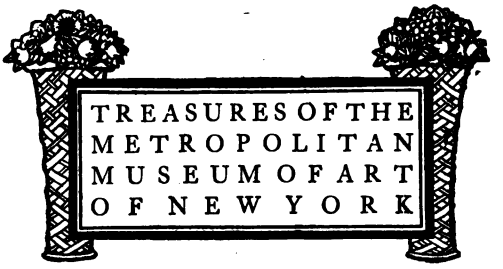
TREASURES OF THE
METROPOLITAN
MUSEUM OF ART
OF NEW YORK

DUKE OF RICHMOND. ANTONY VAN DYCK.

The TREASURES *of* The Metropolitan Museum OF ART OF NEW YORK

Described By ARTHUR HOEBER
Together With *Many Illustrations*

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THE NEW WING.

INTRODUCTION.

IF familiarity does not always breed contempt, it sometimes causes indifference. There are thousands of people in New York who are perfectly well aware of the fact that there exists a public art museum of exceptionally high character, charmingly situated in a beautiful park, easy of access and offering almost untold enjoyment to the eye and mind. Annually these people promise themselves the pleasure of a visit, but, save when some out of town guests make a special request to go, the visit is postponed from time to time, if ever again thought of for the

year, and the resolution adds another stone to the pavement of a place where it is popularly supposed art does not flourish and the good is absent.

However, if the citizen neglects the opportunities offered by the Metropolitan Museum of Art, with all its manifest treasures, the loss is distinctly his, and the visitor from other cities, who comes as a matter of duty, is the gainer. There is hardly anything in an art way that does not find some form of expression in this admirably arranged storehouse of the beautiful, and the student, the connoisseur, the dilettante, or the humble workman whose knowledge of art is limited to a stray chromo or the pictures in the Sunday papers, may all find something appealing, something educational, and, in most cases, a perfect wealth of material with which to refresh the eye and mind. Only those who have given the matter attention can grasp the completeness of this museum; only students of special subjects know how profoundly the trustees have gone into almost every field of art, and only those who have intimate relations with the treasures of the building can appreciate the completeness of the various collections, the care bestowed and the authoritative arrangement of the various ramifications in an art way that are within the reach of every one, without money and without price. For the benefit of such as have not given heed to the chances at their disposition, it is proposed to give an account of the many things arranged in consecutive order for reference; to describe the pictures and the statuary, and to explain to the layman the artistic merits of the various exhibits. We may tell why some of these things are fine and why they are valued by the critics, and,

in a word, have a talk on the collection and provide a guide for the general visitor, who has possibly given less attention to art matters than has the writer.

As has been said, the scope of the Museum is most comprehensive. In art matters, from the earliest beginnings to the latest word in foreign or domestic work, record is kept here. The archaic Egyptian, or the up to date impressionist, can be studied here; the masters of the Spanish, Dutch, Italian or German schools may be compared, while the first of the Colonial American portrait painters can be seen in all their sturdiness. There are statues and plaster reproductions of the masters of Greek and Roman art, and there are models of famous buildings, churches and monuments of the highest importance and interest. But the list does not stop here, for the delicacy of the goldsmith's and the iron and steel worker's art is displayed; the gems of the looms of France and other European countries are on exhibition, in fine and delicate textiles, and there are ceramics to make the collector's heart glad. The history of music is told in a collection of instruments, from the first inventions of man in a savage state to the most modern make, and there are drawings, photographs and materials of all sorts bearing on various branches of matters æsthetic. In short, no form of art work has been neglected where it has been possible to procure a specimen.

A short history of the Museum will be of interest. It was founded in 1870 by a little band of public spirited men and sustained out of their private purses, and was first installed at 681 Fifth avenue. In 1872 it was removed to 128 West Fourteenth

street, in a large double house known as the Cruger Mansion, opposite the old Twenty-second Regiment Armory, which was leased for a number of years by the trustees. Here a picture gallery was built, and the spaciousness of the building permitted a fair showing of the treasures already possessed or loaned. In April, 1871, the State Legislature passed a bill appropriating the sum of half a million of dollars with which to erect a suitable building in the Central Park for the purpose of maintaining therein a museum and gallery of art. In April, 1876, the Legislature authorized the Department of Public Parks to make and enter into a contract with the Metropolitan Museum of Art for the occupation of the building which was then being erected, and on the 24th of December, 1878, the trustees took possession of the structure. All the property of the Museum was removed from Fourteenth street, and on the 30th of March the new building was formally opened with appropriate ceremonies by the President of the United States, Rutherford B. Hayes. General L. P. di Cesnola has for long been managing director.

Many people have presented collections and individual bequests, among them being the late Miss Catharine Wolfe. During her life she manifested great interest in the institution, and at her death she bequeathed all her fine pictures, together with the sum of $200,000, the interest of which was to be used for the preservation and the increase of the collection. Two rooms are given up to her pictures, and from time to time additions have been made, until they now number 150 canvases. Henry G. Marquand has given a room full of superb old masters and pictures of the English school

and he is continually adding to the collection, while Mrs. Elizabeth U. Coles and George A. Hearn have each been most generous in donations. An account of all these pictures will follow, though it is impossible to specify by name all the public spirited people who have donated works of art.

An admission fee of twenty-five cents is charged on Mondays and Fridays only; on all other days and Monday and Friday nights the Museum is open to the public free. There is a restaurant connected therewith, where meals are served at moderate prices. The building is on the east side of Central Park, at Eighty-second street (the entrance gate of Seventy-ninth street leading thereto) and may be easily reached by the various elevated roads, or by a stage route up Fifth avenue; a short walk through the park from Fifty-ninth street, up the Mall, by the lakes, is quite worth the trouble, for the beauty of the landscape, the picturesqueness of the gardening and the flowering shrubs and bushes combine to produce a highly attractive scene. For those who care to come by bicycle, arrangements are made to check wheels in the basement of the building. Thus it will be seen that there is little excuse to stay away and every inducement to come, and with the long days of the late spring and summer, the opportunity for an inspection of the Museum is, or at least should be, grateful.

MODEL OF THE PARTHENON AT ATHENS.

MODELS OF BUILDINGS AND ARCHITECTURAL CASTS.

IN the great main or centre hall, the enormous height and space of the room permit in many cases the exhibition of life size reproductions of monuments, facades, columns, architectural ornaments and comprehensive models of edifices famous for beauty, antiquity or quaintness of design. The chamber as one enters is very impressive in its proportions; it is brilliantly lighted, both by artificial light by night, and natural light by day through great studio windows; and it contains a fund of information and interest.

In one of the central positions of this gallery is a model of the Cathedral of Notre Dame, Paris, made by M. Jolly, a distinguished French workman who devoted his life to the construction of models of this kind and who died shortly after putting this piece together, for which purpose, by the way, he came over here from Paris. This model is some thirty feet long by twelve feet wide and is on a scale of one-twentieth natural size; it is an exact fac-simile of the original structure, not the smallest ornamentation having escaped the workman. Its remarkable beauty and completeness must really be seen and studied carefully to be appreciated, for it is as if one stood before the magnificent French edifice itself, so perfect is the illusion. Opposite this is a model of the Parthenon, at Athens, restored to its original condition. One may here study the noble monument the great Pericles erected about 438 B. C. The restorations are by Charles Chipiez, the architect, of Paris, and the work is also one-twentieth natural size, as are most of the models here. The statuary, including the famous frieze, is polychromatic, and the edifice has an absorbing interest, not only to the student, but to the casual visitor. Standing in front of this model one may see high up on the wall to the right and rear, by the side of the picture by Benjamin Constant, a fragment in plaster of a corner of this building as it is now, and this last piece is life size.

It is hardly necessary to state that this building is considered the finest production of Greek architecture, and the frieze, or a large part of it on the outer wall of the cella, was taken, together with statues from the pediments and many of the

metopes, by Lord Elgin to England, where they are among the chief treasures of the British Museum. Plaster casts of the frieze are arranged about the balcony of this main hall and should be studied carefully. The Pantheon, at Rome, has been similarly restored by the same architect and the model is also here. Crowned with all the beautiful statuary, some in gold and bronze, some in marble, the splendid proportions of the noble structure will impress at once. The most perfectly preserved and one of the most admired structures of ancient Rome, the visitor may see it as in all probability it existed in the olden times, with its statues in their niches, the tiles on the floor and all the beauty and completeness of its appointment. A model of the Hypostyle Hall, Karnak, Egypt, is likewise here, to the scale of one-twentieth. In the original, this was the largest room ever constructed by the Egyptians and was 170 by 340 feet. It was begun in the fifteenth century before Christ. The coloring and ornamentation are unique and essentially correct in all details, as authorities show. In the case of all these models the introduction of some small figures correct as to proportion, conveys a sense of the grandeur of the structures.

Note near the wall, behind the model of the Parthenon, a model of the Acropolis, the citadel of Athens, while against the wall is the portico of the Erechtheum, at Athens, surmounted by four caryatides. In front of this, to the right, is a reproduction of a sacerdotal seat, from the theatre of Dionysos, Athens. Columns and altars of various sorts and epochs are here, each labeled properly, and there is a great model of the tomb of the Satrap Paiafa, found near Xanthos, Lykia, the original of which

THE MAIN HALL.

is in the British Museum. The Arch of Constantine, at Rome, is reproduced, restored and perfect, while in frames around the base of this are photographs of other arches.

A superb pulpit, from the Church of Santa Croce, at Florence, by Benedetto da Majano, is beautiful in its delicate sculpture work with high reliefs and figures, and there is a most elaborate window facade of the Certosa, Pavia, Italy, a Carthusian monastery, probably the most richly sculptured building in Christendom. Among the sculptors employed on this were Antonio Mantegazza, his son, and Antonio Omodeo. The central door mullion of the Cathedral of Amiens, France, may be seen beside the Cathedral of Notre Dame model, together with a fragment of a porch from the west front of the Cathedral of Chartres, dating from the middle of the XII century A. D. There are fragments of wood carving in panels from Scandinavian churches, XI to XV centuries, and others from Iceland on screens to the right of the model of Notre Dame. Here, too, are architectural ornaments of many periods, of absorbing interest and value to the student in such matters, with cornices, capitals, fragments of pillars and the like.

The collection of plaster reproductions is enhanced by many photographs of cathedrals, churches, altars, pulpits and details of various sorts, hung in proximity to the models, and there are modern French and Italian ornamentations, with reproductions of the famous bas-reliefs by Jean Goujon for the Fountain of Innocence, in Paris. A large model on the left on entering the gallery is a facade of the Guild of the Butchers' House, Hildesheim, Germany, in 1529, in timber architecture of the

transitional or early Renaissance manner. An enormous and beautifully sculptured choir screen, from the Church of St. Etienne, Limoges, France, is here. It is of the second period of the French Renaissance and dates from 1533. A Bay of Cloister, from St. John Lateran, Rome, dates from the XII century; it is highly interesting and decorative in its marble and mosaics, the decorated and twisted columns being held on the backs of two Sphinxes. There is also the model of an elaborate shrine in gold, silver, bronze and iron, of St. Sebaldus, Nuremberg, by Peter Vischer and sons, 1519, which is said to have cost the labor of thirteen years.

A curious pulpit from the cathedral of Siena, Italy, of the Italian-Gothic period, by Nicolo Pisano, 1268, is remarkable in its originality. Eight columns hold up a canopy and four of these uprights are superimposed on the backs of lions, each one of which stands over a horse and holds the latter's head in his jaws. Note the famous doors from the cathedral of Aix, France, richly sculptured, and the Bartarde door, from St. Maclou, Rouen, France, by Jean Goujon, together with a stall from the chapel of the Chateau de Gaillon, by Jean Juste, 1515, in beautifully carved wood. These all give an idea of what may be seen, for the many objects here if set down would make a book by themselves.

MODERN SCULPTURE ROOM.

MODERN SCULPTURE.

IN the main hall, on entering the Museum, and scattered about some of the corridors leading therefrom, will be found the modern sculpture possessed by the institution, or loaned. The collection is by no means complete, and the more recent developments by the Frenchmen are sadly lacking, for to them one must turn for the greatest advances in the art made during the past forty years. However, there will be found much material for study and many interesting examples, particularly of

the earlier American workers, who, if somewhat conventional in their conceptions, are not without attractiveness and in many cases certain force, both in execution and the intellectual realization of their subjects.

Of the more recent Americans who have distinguished themselves there are but few, yet one of the foremost is represented with a statue that has been much talked of and has caused considerable discussion. This is the "Bacchante," by Frederick Macmonnies, which was presented to the Boston Public Library and found to be inappropriate for that somewhat sedate institution, perhaps quite properly, too. At any rate it is here and is worth careful attention, for it is excellent technically, full of action, and is original in conception. The figure, which is cast in bronze, is a dancing woman, holding in one hand a child. The expression is full of animation and the modelling is exquisite. Mr. Macmonnies is the author of a number of prominent works, one of which is the statue of Nathan Hale, which stands in the City Hall Park, New York, and another is a figure of "Victory," at the Military School at West Point. Frank Edwin Elwell is another of the younger men who is in evidence here, with "A Water Boy of Pompeii" and the head of an old man. Both are well executed and show much appreciation of the requirements of the art, being thoughtfully considered in all the details.

In a life-size statue of a woman, called "Evening," F. W. Ruckstuhl has portrayed all the refinement of the nude with facility and tenderness and given an engaging conception of the sentiment of his motive. The figure is standing with one arm across the face, suggesting drowsiness, the lines are exceedingly grace-

ful, and the general feeling is one of delicacy and beauty. The late Olin L. Warner has a small bust of Daniel Cottier, which is characterized by the strong personality pervading all this sculptor's work. It is like the original, and is modelled with simplicity, directness and force. Paul Bartlett has here a group of a man with a dancing bear, called "The Bohemian," and the work is forceful and authoritative. Mr. Bartlett has given much attention to animals, though his most recent efforts have been almost altogether in the direction of the human figure, his statues of Columbus and Michael Angelo, in the Congressional Library at Washington, attracting considerable attention. Time was, when the group of Americans of nearly half a century ago at Rome, Italy, stood for all there was in American sculpture, and to-day one may see here the work of that period, which, to our more modern eyes, seems a trifle conventional and anæmic, if such an expression may be used in this instance. But there is a feeling throughout the efforts of that period of an absence of virility, and a preconception, a following of prescribed forms and an adherence to the academic, that takes away in a measure from the general effect. This is noticeable in the "Cleopatra," by W. W. Story, which is, notwithstanding, a scholarly piece of work and no mean performance in a technical way. The figure of the Egyptian Queen sits on a chair of severe design, and with one hand at her head, seems lost in thought. The costume and the accessories are all true to traditional renderings, and the face has a beauty of its own. But it is unconvincing in a way, and it lacks the measure of humanity. Everything is too orderly, too exact and cold in its regularity. Better is the "Medea Meditating the

BACCHANTE. FREDERICK MACMONNIES.

Murder of Her Children," by the same man. Here the figure has more go, is more subtle, and the emotions are expressed forcibly, though much the same criticism applies. Another work by Story is called "Semiramis, Queen of Assyria."

An earlier man than Story is Hiram Powers, author of the well-known figure that attracted great attention in its day, "The Greek Slave." He has here a "Fisher Boy" and a nude figure called "California." The first is conventional, though pleasing, and the second is more important in conception and execution. The woman stands with a divining rod in her hand, and the sentiment is well expressed. Better still is his portrait bust of General Jackson. Thomas Crawford, whose statue of "Liberty" surmounts the dome of the Capitol at Washington, is represented with a "Dancing Girl," a small work, but full of nice feeling, while Erastus D. Palmer was in touch with the art of his day with two works, "The White Captive" and "The Indian Maid," both of which are skilfully designed, if not altogether moving. Harriet Hosmer, long a resident of the Eternal City and still living, though now in this country, has here a "Zenobia in Chains," also of this same school of earlier American work. S. V. Clevenger has a portrait bust of Henry Clay, full of the personality of the popular statesman, and Charles Calverley has some portrait busts.

There is a fine head, expressive of hate and envy, by J. Stanley Conner, called "Cain," worth study, for it is not without considerable character, and there is a nude woman called the "Bather," by Edward Stewardson, with a conventional "Proserpina," by Marshall Wood. Portraits by William H. Rhinehart

and a representation of Her Majesty Queen Victoria, by Mary Grant, may be looked at with mild pleasure, and there are some portrait busts by Launt Thompson. A "Ruth," by Randolph Rogers, may be mentioned, with a "Nydia" from the same hand; by J. S. Hartley, there is a bust of Algernon S. Sullivan, and by Richard Hamilton Park, a stiff and not too artistic monument to the memory of Edgar Allan Poe.

Auguste Rodin, one of the most original and certainly one of the most artistic Frenchmen of the present day, has a bust of St. John the Baptist, which will convey an idea of his methods and his strength. He is a singularly attractive artist in his manner of attacking his motives and in the excellent technique apparent in all he does. The spontaneity, the sincerity and authoritative stamp of his handiwork give to all he does great distinction. This work should be studied carefully. Aime Millet is another Frenchman represented here, with an "Ariadne," a kneeling, weeping figure, which is strong, sympathetic and well modelled. Note the bust of Beranger, by David d'Angers, worthy of attention in its able treatment and strong personality. The "Sappho," by Prosper d'Epinay, is also strong and well conceived.

The Italians are exceedingly clever in the working out of detail, and the examples here give a fair idea of their work, which is dexterous rather than profound, and appeals from its surface qualities more than by reason of deep thought and artistic sentiment. These remarks apply to the representatives of the modern schools, and there are, of course, exceptions. The most famous sculptor of his day in Italy was Antonio Canova, represented here twice, in the first instance with a portrait of Napoleon

I, and afterward with a little figure of a "Sleeping Venus." The first conveys a good idea of the accepted personality of the great Emperor, and the second is a lithe, beautifully formed woman, reclining gracefully on one arm, in an unconscious attitude. It is dexterously modelled and attractive in line and movement. By Salvatore Albano there is a strong statue of the "Thief" from Dante's Inferno. The wretchedness and the agony of the man are admirably expressed and the workmanship is technically very fine. It is a powerful conception and one of the good things here. A veiled woman, called "La Donna Velata," by Raphael Monti, is dated 1854, and is dexterous in the deft imitation of fabrics and the ideal expression of the figure. Weaker, but still clever, is a figure by P. Romanelli, "I Am the Rose of Sharon."

Still another Frenchman remains to be noticed in closing this article, and this artist is Antoine Louis Barye, one of the greatest of modern workers, who is held in the highest estimation by the art world, and who devoted his life to the portrayal of animal life, in which sphere he had absolutely no rivals. The present example is of a classical subject and is a group entitled "Theseus and the Centaur Bienor." It should by all means be studied at great length, for it embodies all the good qualities one must look for in work of the kind. The man's knowledge of beasts was most profound, and he had furthermore an intuitive feeling for their ways and habits, having studied them carefully and with loving interest. He knew their anatomical construction and was familiar with the thousand nothings that give them character and show subtle peculiarities. His lions and tigers are to-day the accepted representations of those animals and find

great favor with connoisseurs, while many of his groups are absolutely classics in an animal way. Few men have been more genuinely appreciated and with better reason, and this group at the Museum is one of its most valued possessions.

CULLUM COLLECTION OF PLASTER CASTS.

SCULPTURE AND PLASTER CASTS.

TO many visitors at the Museum the statuary and the plaster casts hold little interest and mean only a succession of unsympathetic white surfaces, to be glanced at in the most perfunctory way and passed by with almost no emotion. As this book is addressed largely to those with a desire to learn something about the real worth of the collection, some information which to the better informed may seem rudimentary is offered, in the hope of quickening a spirit of appreciation and fostering a desire to go deeper into the history of these artistic creations. For

purposes of study, the Museum contains an excellent showing of the works of sculptors from the earliest times to the present day, and though the modern men are few and French sculpture, the greatest modern development in the art, is almost entirely lacking, there yet remains a wealth of material of surprising interest to such as care to approach it in the proper spirit and with sincere desire to gain information.

The plaster casts here are, for all intents and purposes, the originals, for the reproduction is absolutely accurate and, save to the connoisseur, they cannot be told from the sculptor's own creation, so the visitor may study them with the assurance that he loses nothing in being before an imitation. Beginning with the earliest Egyptians, there are statues and reliefs dating as far back as nearly thirty-eight hundred years before Christ, taken from the temples near the Pyramids and the Sphinx, along the Nile, and in the various historical cities and towns of the land of the Pharaohs. These are portraits of prominent men, kings and warriors, and they are executed in the curious manner of the times, when art was circumscribed by the priests and men were forced to work along lines prescribed by rule and law, and when all originality was not only discountenanced but absolutely forbidden. The only type of face permitted the worker was that of the kingly features, and thus year after year this representation was continued, all originality was suppressed, individuality was fettered and a uniformity controlled the bearing of all the statues.

Nevertheless, if the visitor will study these works and follow the progress of the ages he will be repaid, for the development

is of the greatest interest, and even these more or less monotonous repetitions are not without attraction in the curious methods of treatment and procedure, and the bringing out in an archaic manner certain attributes of these older types of a civilization and a people of mighty moment. All these may be found in Egyptian section, hall 6. There follows the Assyrian section, hall 7, with statues in stone reliefs and monuments, generally of kings at battle, going to the hunt with slaves and attendants, horses and animals, the originals of which have been found at Nineveh and other Assyrian cities. Again the prescribed types and the quaint archaism, and a power great, if rude, is apparent. In the Persian section, hall 6, the work is some three thousand years later, and in the Archaic Greek section, hall 7, there are fascinating materials for study in the shape of bronzes of goddesses, warriors, kings and other personages, with marble carvings of various sorts. Many of the reliefs are of intense historical interest, representing as they do mythological subjects or incidents in the lives of rulers or political leaders, giving an idea of the religion, the politics or the customs of a remote period. Nor must the art side be forgotten, either, for many of these are, while differing from the art notions of this century, the precursors of a movement to follow, and they offered inspiration to the men who came after, but who gradually broke away from the weaknesses and, retaining the good, developed more and more, until they finally emerged from the darkness of the superstition of their times and came out into the full light of a greater freedom and artistic liberty.

In some of these bronze statues there are painted whites to

NIKE. FOUND NEAR TEMPLE OF OLYMPIA.

the eyes, colored eyeballs and other chromatic additions that give, in startling contrast to the dark of the main material of the work a staring appearance; and though in later times color was employed in the tinting of the statuary, it was applied rather to the marble, where it was given the aspect of realism that must have been very beautiful in its day. It is, however, to Greek sculpture that the general visitor will turn with a greater sense of appreciation and comprehension, for there the forms are at once understood and there is beauty of line combined with a human interest of subject more appealing. In the space of a brief article it is impossible to go into much detail as to men, or to the many subjects represented here, but it may be mentioned that there are portions of the frieze of the Parthenon at Athens, generally conceded to be the grandest piece of sculptural decoration of which there is any record, and this is by Phidias and his pupils. These are in hall 8, numbered from 14 to 32, and from 78 to 85, while various single pieces are to be found in the catalogue. Then there are heads, figures and groups by the great Praxiteles and sculptors of his school, who have here goddesses, athletes and people prominent in all walks of life of their times. In the Græco-Roman section, hall 8, about the first century B. C., there are the famous Laocoon and his Sons, Orestes, and Venus, while in the Roman section, about the first century of the Christian era, there begins a long line of sculptors whose creations are famous as models of the best and most thorough rendition of the human form, and there follows a list of portraits of emperors, and the people of their courts, of athletes, magnificent of build, graceful of pose and splendid in conception.

Many of them are used to-day as the basis of study for the student, in familiarizing himself with an idea of proper relations of the human form, as models of graceful pose, and generally as giving a serious and abiding sense of beauty and truth in art expression.

Here may be seen the familiar reproduction of the statue of the goddess Aphrodite, popularly known as the "Venus of Milo," which was found on the Island of Melos, in the Southern Ægean Sea. It is No. 42, in hall 11, Hellenic section, and the original is in the Museum of the Louvre, in Paris. Volumes have been written of this famous statue, and there is little if anything left to add. But it is beautiful in its perfection of form, in its simple dignity and masterly workmanship, and if the visitor has hitherto only looked at it casually he had now better stop and examine it closely, for of its kind it is as near perfection as human hands and brains have executed since men began to model. A closer acquaintance with it will only excite admiration for the sculptor's art and respect for the master mind that evolved this veritable chef d'œuvre. It was supposititiously executed about three hundred years before Christ, and the original is cut out of Parian marble.

From the fourth to the tenth century sculpture found its expression in religious feeling, as indeed it has in nearly all ages, but it took form during this time in tombs and figures of saints, while about the ninth or tenth century it fell under the heads of Gothic, Lombard, Norman or Tuscan, as those different nations adopted it. Here are monuments in high relief, with portrait effigies and statuettes, illustrating sacred history, and

among these artists of the Italian Renaissance, who has many works, is Donatello, a careful study of whom will be of profound interest. A little panel by him, of world-wide reputation, hangs here, No. 50, called "St. Cecilia," and it is in very low relief. Nothing more delightful in its way has been done by any sculptor, in any epoch. It is the figure of a woman in profile; the expression is one of great sweetness, and there is in it the sentiment of a marvellous artistic feeling. There are, too, his "David" (38), his "Genii Dancing and Playing" (40 to 45), his famous equestrian statue of the Venetian, General Erasmo da Narni (47); his "John the Baptist" (48), "Judith and Holofernes" (49), and much other material, affording an opportunity for analysis and study of one of the most decorative and graceful men of all time. Indeed, it would be well to devote a considerable time to the study of this man alone, for he was a splendid workman and a master of his material, and when he had finished with a statue there was left nothing unsaid as far as artistic expression is to be considered.

The teacher of this man, in whose studio he worked for some time, Lorenzo Ghiberti, is represented with many reproductions of great importance. His door of the Baptistry at Florence, one of the great art works of the world, contains a wealth of subjects executed in perspective relief, of Biblical lore, and some of the figures are portraits of his friends, the artist himself and others who aided him in the work. Luca della Robbia, contemporaneous with the last named, is still another man to whom much time may be profitably devoted, for he was not only a great sculptor, but he invented a process by which, working in terra

cotta, he secured an enamel and obtained delicious color, all of which so took the fancy of the art world at that time that he found himself overwhelmed with orders and had to seek the assistance of other men whom he brought to his studio to help him out. The combination of a peculiar blue and white enamel is original with this man, and is to-day at once recognized as his own particular arrangement, which under his artistic touch became most effective. One of his most famous pieces is a bas-relief in marble, executed for the organ gallery in the Duomo, at Florence, representing a group of young women singing to the accompaniment of stringed instruments, and others dancing. These are marvellously lifelike, full of grace, and the draperies are disposed with elegance and beauty. Note a high relief (62), of the Resurrection of our Lord, in glazed terra cotta, the figures in white against a blue background, which is a characteristic piece of work both in the execution and the color effect. A splendid monument to a bishop of Fiesole, a recumbent statue, with high reliefs and inscription (63), is most delightful in its originality and the personal manner of interpretation of the subject. There is still another monument, with high relief, and the portrait of a lady by this man. His nephew, Andrea della Robbia, is represented here with high reliefs, some of which are in color and some are done in conjunction with Giovanni della Robbia. There are more of the same school, but these men are the representative ones, though the others may be studied with profit.

We must now consider Michelangelo Buonarrotti, who comes in between the group of architect sculptors and the men who made statuary of the sixteenth century, and his name is one

of the greatest in all the annals of art. To his painting no reference will be made here, for he is to be regarded as a sculptor in this paper. There is a large and splendid collection of his work here, embracing many periods and nearly all his famous efforts. Indeed, it is difficult to begin with them, so many are they and of such splendid quality. All are well known and any description would seem trite. But one may see the magnificent monumental figures for the tombs of the Medici family at Florence—the Night, Morning, Evening and Dawn—and see in each figure deep thought, noble sentiment and poetic fancy. These masterpieces are worthy the closest attention, for to be properly appreciated in their full meaning they must be studied conscientiously. There are, too, the gigantic head of David and the massive conception of Moses, the latter a monument to Pope Julius II. Two captives, one musing, the other struggling to burst his bonds, show marvellous movement, and the group with an inscription, "La Pieta," gives the artist's charm of delicacy when he chose to attack the sentimental side of nature. Still another and one of his best, is the seated figure, allegorical of profound thought, "Hero" (124), known as "Il Pensiero." "The Flying Mercury" (110), by Giovanni da Bologna, reproductions of which are well known, and one of which is here, is worthy a careful glance, for it has exquisite beauty of pose, subtle action and is artistically conceived.

SARCOPHAGI AND CYPRIOTE STATUARY.

ANTIQUITIES FROM EGYPT AND CYPRUS.

ON the ground floor of the Metropolitan Museum of Art, in Galleries 3, 4 and 5, are the Egyptian and Cypriote antiquities, possessing the rarest interest in an archæological way, as well as affording the opportunity for the visitor to study the manners and customs of a curious people, as evidenced by the multitude of pictured inscriptions on tomb and monument, in sculptured stone, in writings on papyrus, in fres-

coes and on gems and tapestries. The collection is large and varied and is absorbing from first to last. Most of the articles are tabulated with full explanation of their meanings, and there are excellent catalogues in which are adequate descriptions. The great antiquity of the many things exhibited, and in most cases their wonderful preservation, make it possible to comprehend the ways and the techniques of the workmen, if the symbolical meaning is not always so apparent, for the race which produced the great temples, the pyramids and the gigantic monuments was prolific in its symbolism, and it must have taken a great scholar to have kept abreast of the various meanings conveyed with figures, heads, birds, animals and indeed the use of everything that could by any possible chance be converted into some complicated token.

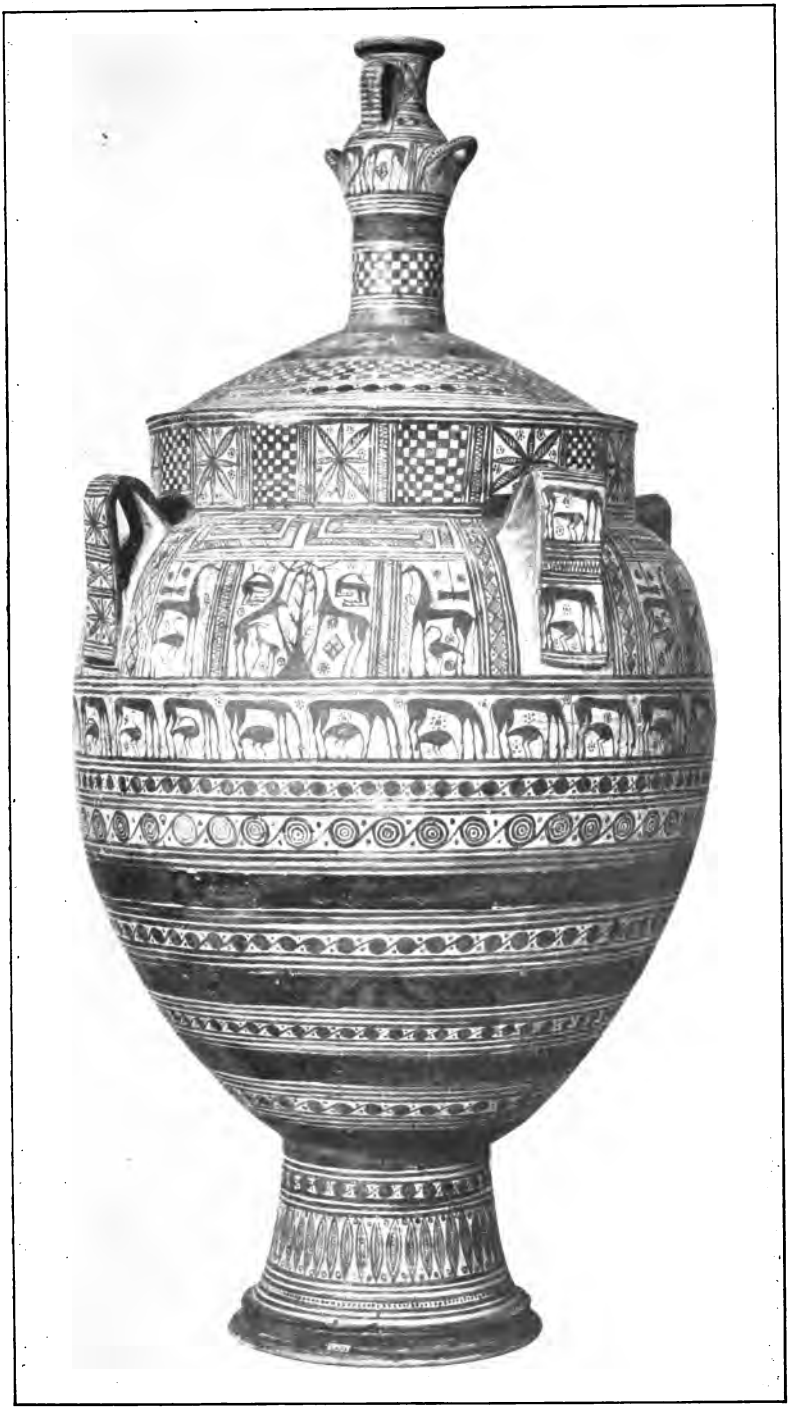
To the average visitor the mummy cases, containing in some instances the remains of well-to-do Egyptian man or woman of high station, will appeal as interesting relics of a quaint custom. There is a certain ghastliness in seeing the covered form of a human being, wrapped in almost endless rolls of coarse linen dingy and brown from time, lying smugly in a gayly painted box, brilliant with vermilion, yellow, blue and green, the not over impressive effigy of a rudely fashioned figure on the top of this coffin even more brilliantly colored than the case. One cannot help being curiously moved by the sight of the pathetic looking corpse, dragged from its last resting place to furnish entertainment for a New World's museum, to be casually gazed at by the passer-by, who possesses little sympathy for all the elaborate forms and ceremonials that once attended the placing

of the mortal remains of perhaps an eminent citizen, a noble prince, or a worthy warrior. But whatever their positions two or three thousand years ago, here they are to-day, for the old Egyptian builded perhaps better than he knew, and the cases have been preserved almost intact, the color fresh, the cloths perfect, and underneath the flesh is in a state of absolute dryness and solidity. It will be remembered that these people believed that the bodily organs continued to be of use to man after death, and hence the care bestowed upon the embalming and mummifying and the placing of the remains in hidden pits, pyramids and tombs. As an interesting fact, it may be stated that the cost of mummifying ranged from $300 to $1,200, and was attended all the way through the process with the most elaborate ceremonies.

The enveloping of the figure in the cloths and the placing in an elaborate case did not by any means end the rites, for there were votive offerings of boxes containing various articles to keep the deceased company on his long journey, all of which was of serious import with this ancient race, which fashioned them as carefully as their abilities and resources permitted. Long inscriptions on rude boxes with many compartments, scarabs, figures of gods and deities and sometimes a mask accompany the dead in these cases. The cabinet work in the boxes is interesting indeed, and though it is rude as compared with the finish and beauty of the work to-day, still, the joints are well made and fit perfectly, the shapes are maintained, and it cannot be denied that all have held together pretty well for some considerable period. Sometimes the casket was made in

human shape, roughly carved out of wood, with a face in relief and the hands covered. Funerary figurines were placed in the tombs of rich Egyptians, and there are many of them here, together with boxes made for their reception. The figures were called "Ushebti," and were supposed to perform the labors assigned to the dead in the next world. They had inscriptions on them something like the following:—"Oh statuette there. Should I be called and appointed to do any of the labors that are done in Amenti by a person according to his abilities, lo! all obstacles have been beaten down for thee; be thou counted for me at every moment, for planting the fields, for watering the soil, for conveying the sands east and west!" and the figure is supposed to answer: "Here am I, whithersoever thou callest me." Such figures fully inscribed, it is said, with a blank left for the purchaser's name, were kept as part of the stock in trade of every well regulated Egyptian undertaker's shop.

These figurines look childish to our modern eyes, and it is almost impossible to comprehend how a mighty people once took them seriously, for they seem in the nature of toys. Indeed of the toys here there are some that are quite as serious looking. Here, moreover, are amulets in faience, glazed and bored with holes for strings. They consist of birds, eyes, heads of gods, animals and other forms, rude in shape and primitive in make. There are statuettes and statues, heads and tablets, some of the latter inscribed, and curious figures, queer as to head-dress and costume and far from the truth as to form and expression, stilted in pose, awkward and fashioned in the archaic manner of the times. In one of the cases there are some statues



ANCIENT CYPRUS VASE.

in wood, rotten and worm-eaten, with eyes in enamel, and wigs, with bodies of linen glued on to hold color, which was originally applied. There are, as well, various household articles and a large quantity of vases, jars and vessels, together with lamps, baskets and sandals. Tiles and pieces of mural decorations will give an idea of the interior ornamentation, wherein the lotus flower served frequently. A crocodile mummy and some of cats are of interest, while a funerary loaf in imitation of bread—an offering placed in the tombs, according to the customs of the time—is peculiar and entertaining.

Some of the things in daily use in Egyptian life, in case 86, should be seen, for they have a naive attraction. Here are a finger ring in iron, some pins in bronze, a few knives, spoons and ladles, bracelets and earrings and a wooden comb. There are also some tools, such as a mallet and a chisel, with also a tool handle. But it is to the mummy cases and the statues that the visitor will turn, after all, with perhaps the greatest interest, and for a description of the various articles a reading of the regular catalogue will be necessary, for there is such a variety of material and the explanations are so extended that no reference to them can be made here at any length, and only the merest suggestion is, of course, offered.

The Cesnola collection of Cypriote antiquities consists of objects exhumed by General di Cesnola during his residence in the island of Cyprus, where he was United States Consul, and of the many things secured by him, some of which have already been referred to in this series of articles on the Museum, the stone sculptures are of deep interest, and may be seen in halls 3

and 5. There are many sarcophagi, with representations of nude Aphrodite, grotesque representations of various gods, funeral processions and lotus leaf decorations, showing at times traces of coloring and having many pictorial compositions, with figures of birds and symbolical emblems, each bearing on some custom or tradition, and nearly all of them deciphered through the work of modern scholars. Some of these are Phœnician, or Greek with Phœnician and Assyrian influence, and date five or six hundred years before Christ. But the statues are the most peculiar and the most fascinating of the exhibits here, in their weird archaism, their peculiar expressions of face, extraordinary dress and general formal manner. Many of these show traces of color, which could only have added to the grotesqueness of their original appearance. The curled hair, the stiff arrangement of dress and the peculiar beards, all much alike, and made apparently by rule, with no regard to character or personality, strike the modern eye as most astonishing, yet here are hundreds of heads, large and small, of precisely the same cast of features, the same dressing of the hair and the same unreal largeness of nose, retreating forehead and small chin. Occasionally there is a figure modelled more on the order of the human being as we know him or her in this present year of our Lord, but they are rare and never in the earlier work, being seen in later efforts only, after the race began to develop its own personality and had cut loose from the influence of the Eastern workers.

Some of these statues are large and nearly perfect in preservation, while others are chipped here and there, though still

retaining enough of their form to convey a clear idea of their original appearance; many of them are of elaborate composition in the manner of pose and the introduction of various articles in the hands, on the heads, or as to clothing. These, too, are fully described in the catalogues, with dates and the places where they were found. There are also Phœnician and Egyptian articles of ornament or domestic use, cups, vases, dishes, bowls and small articles found in tombs, as well as a mirror in a leaden frame, with many marble slabs. There is as well, case after case of textile stuffs. These are only a few of the many objects enclosed in glass cases and admirably arranged for the convenience of the visitor. The spacious halls, with high ceilings, the flood of light and the quiet of the galleries make a visit to these antiquities both interesting and impressive, and the collections may be studied at leisure with considerable pleasure, for the person who cannot find entertainment in this wealth of material, reeking of the civilization and the manners of a bygone age, telling the story of the life of great races who have completely passed away, must be difficult to please. To the student there is, of course, an endless amount of entertainment, but even to those of modest mental acquirements, from the point of view of the unusual and the strange, the collections will appeal with much force, and they will find it well worth their while to go carefully over the cases, since to look attentively is to become interested, and to become interested is to open up a field for study and research, which in the end will be instructive, entertaining and improving.

THE MOORE COLLECTION OF GLASS.

GREEK, ETRUSCAN AND ROMAN ANTIQUITIES.

THE Greek, Etruscan and Roman antiquities contained in Gallery 25, are among the rarest and the most remarkably preserved specimens owned by, or loaned to the Metropolitan Museum of Art. Each article is tableted with full particulars and all are arranged so as to be easily examined. The visitor will find in case 1 a lot of bronzes that, by the action of time, have taken on splendid tones of rich green; there are cups and vases, but in particular a candelabrum with a long shaft rising

GREEK AMPHORÆ.

out of three feet of claws, with a small figure at the top, will attract attention. Another smaller one has an animal climbing up the shaft and there are four birds at the top. A lot of figurines, Roman and Etruscan, fill the upper part of cases 2-5. Many of these are quite archaic, while others are artistic and reveal better professional training and invention. The various gods are represented, with warriors, priestesses and some tomb ornaments. Household articles may likewise be studied and these are also in bronze. Many mirrors are beautifully wrought out; all of these are round in shape, with handles more or less ornamented, being incised, or having engraved figures skilfully traced thereon. There is a wine strainer and there are pins, armlets and bracelets, with many fibulæ or clasps or buckles, which give an idea of things in domestic use in those early days. Most of these, while encrusted heavily from age, and having

been long under the earth, still retain their forms and are fairly preserved.

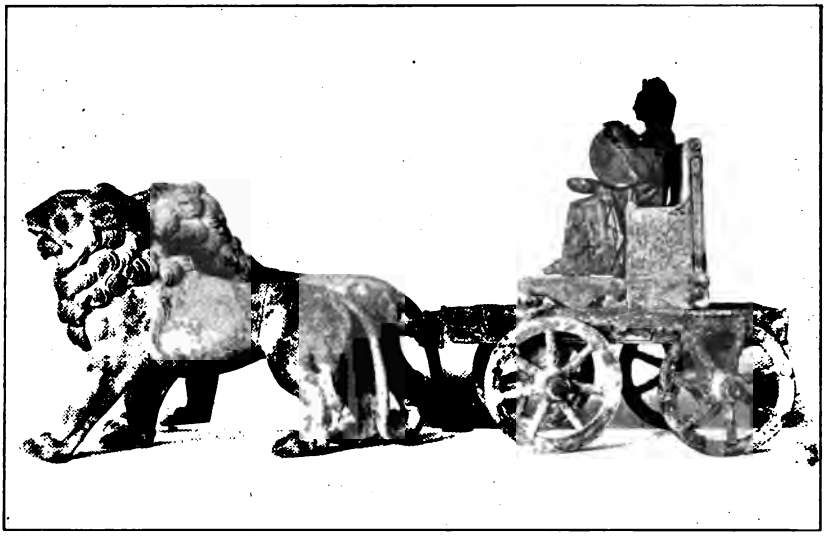
A cista, or box used in the toilet, in bronze, the entire surface decorated with incised figures, is of unusual interest and is in a fine state of preservation; it was found at Palestrina, a town twenty-two miles east of Rome. And there are two handles of what was an immense bronze amphora, or two-handled vase, pure Greek work, of about 400 B. C., which are good in style and ably wrought out. Alongside are a number of Etruscan and Roman urns, or sarcophagi, in terra-cotta, painted in many colors. On the covers are figures, and on the front are sculptured reliefs, representing warriors in battle. The inscriptions announce the names of the persons for whom these were made. Two here are almost, if not quite, identical, each having a composition recalling some of the classical pictures of David, the French painter, who, of course, obtained his inspiration from just such specimens. A quaintly carved Etruscan sepulchral urn, with warriors in bas-relief on the side, has a figure on top of archaic form, with head and hands out of all proportion to the rest of the body; this case, with one numbered 326, is in alabaster, and the cover seems to have been carved by a workman less well equipped. A box at the side contains many amber ornaments.

Cases 6-11 contain jars, vases and sacrificial urns, all practically in perfect condition, of Greek and Roman workmanship. Many are in red clay, with black glazes, with painted decorations in red and white, occasionally having a figure in bas-relief or otherwise ornamented. A favorite ornamentation was a black

figure on the red terra-cotta, or a black background, leaving the figure all red, and many of these here are highly effective. The figures represent many queer poses, and the subjects are of war, the chase, the dance and many episodes of the life of the times. The Etruscan vases in cases 12-18 include, as well, incense cups, tureens and other articles, interesting both in form and treatment. Several trays are of elaborate design, and were found filled with various articles, such as saucers, tablets and smaller pieces. In cases 19-24 the jars of archaic Etruscan pottery were found in the tombs of Norchia, and though rude in workmanship differ little from the shapes of a later date. There are figurines in a side case, nearly a dozen of them somewhat fragmentary, and there are some South Italian vases of curious design with horses and figures. Queer decorative designs here in terra-cotta, with the heads of men against shells, are interesting. They were found in Cervetri and are of the Græco-Etruscan period.

A small case in the centre is full of gems indeed, consisting of small bronze ornaments and some statuettes in bronze, beautifully executed, of Venus holding the golden apple, Mercury, Minerva, Jupiter enthroned, a Roman matron and a fine bull. A winged Cupid, an Indian Bacchus, a male figure down to the knees only, a grotesque figure and an antique caricature, are all delightful works, while a pair of vase handles, highly decorated, a fragment in bronze of the Pantheon's architectural ornamentation, together with an old pocketknife, a candelabrum and a bodkin, all of the early Roman period, should be carefully inspected.

GREEK AMPHORA.



BRONZE FIGURE OF THE GODDESS CYBELE.

The large bronze statue of the young Emperor of Rome, Publius Septimus Geta, A. D. 211-212, recently presented by Mr. Marquand, is delightful in every way. The figure is of a boy standing with one arm raised; the face has a smiling expression and the pose is graceful. Another recent acquisition through Mr. Marquand is a fine bronze piece of a figure of the goddess Cybele enthroned in a chariot drawn by two magnificent lions. The piece was found in the neighborhood of Rome and is nearly intact. It conveys a fine idea of the work of the time, and is one of the most perfect specimens of the period in existence.

More of the amphoræ will be found in Gallery 15, in the Moore collection, some pieces of which are in the finest state of pres-

ervation. One of Greek origin (980), is particularly fine; another (948) is very interesting, and a third (950), archaic Greek, is curious in its decoration. Note a large piece (985), and two craters (970 and 974). A number of Greek and Roman lamps in this room are well intact, and a lamp filler might to-day be of household use. There are some rare old jugs here as well. Some are Etruscan, and a bronze vessel or two are of interest. The case of Tanagra figurines is of special moment, for the collection is most rare and representative of the dainty art of those sculptors. There are several fine groups here, notably a Bacchanalian Dance of four figures, gracefully arranged and skilfully rendered. So, too, a Bacchus in triumph on a panther is very entertaining in its arrangement. A dainty young girl with a water jug at a fountain is delightful in composition and, with the reddish tint to the hair, is highly effective. Underneath are a Venus on a Dolphin, carried to a high state of finish; an Ariadne in languorous attitude, and a figure of Europa and the Bull. There are, besides athletes, satyrs and gods, many female figures and a torso or two. The work dates back to the third century before Christ, and all this Tanagra group, seen both here and elsewhere in the Museum, it may be mentioned, was discovered as late as the present century.

Greek, Roman and Phœnician glass in a case in the middle of Gallery 15 discloses many beautiful specimens, mostly iridescent, in some cases intentionally so, and in others through the action of time and disintegration under the earth, where it has remained buried so many years. Four large mosque lamps are on the top shelf. They are much like those seen in druggists'

windows of to-day, but they are remarkably fine in their iridescent qualities, while a number of smaller articles below take on beautiful shapes and are like jewels in the exquisite colors they send out. Some of the pieces are fine in the broken quality of the color, purposely rendered thus, and the richness of the tints is very striking. There is a row of pieces on the lower shelf which will bear close examination. Each piece is perfect and the effects are much out of the ordinary. A row of Roman glass vases on the other side of the case show pale, opalescent tints of great delicacy, and the shapes are very graceful. On this side some iridescent specimens are unique and give out the brilliancy of the opal at times.

In Gallery 14, the visitor may see some modern reproductions of antique Roman work and get an idea as to how the originals looked as the ancients used them, and for this purpose there should be noted a candelabrum (52), reproduced in France. The work is bronze, and three storks hold up as many small lamps. The modelling is exquisite, the arrangement ingenious, and altogether the piece must have been a highly decorative addition to the picturesqueness of a Roman household. A pail resembling the modern prototype, save that bronze takes the place of wood, is beautifully reproduced, with figures in bas-relief on the sides. Another reproduction is from the Græco-Roman, the Grimani vase, the handle of which is beautifully designed, beginning with a winged sphinx and ending in an old man. It is dark green bronze, and might easily be overlooked. It is numbered 30, in case 30, and should by all means be studied. So, too, a bowl (13) in case 32, which looks more like a stewpan. But it has a

TANAGRINES.

handle worked out in attractive designs and the bottom of the bowl is ornamented with bas-reliefs. Fine reproductions in case 4, are of the Græco-Scythian period, the originals coming from Kertch, Russia. The articles are perfect in appearance, restorations having been made, and they are impressive in their decorative qualities and their solidity. Note a clasp (321) with two winged sphinxes, and a girdle (320). There are bracelets of this epoch, of exquisite workmanship, beautifully reproduced. A cup with buckle (245) is in case 8, and a bowl (254), Byzantine, fifth century, will show the elegance and sumptuousness of the period. In case 11, an antique Roman plate will also convey a good idea of the original of many pieces in the other rooms

THE MARQUAND GALLERY.

THE PAINTINGS.

IN giving a classified account of the pictures, as well as the other objects at the Metropolitan Museum of Art, some difficulty is encountered by the fact that a number of the collections have been given with the distinct understanding that they should be kept intact and shown together, and it thus happens that in some cases paintings and objects of entirely different epochs are arranged side by side, so that to follow the schools one must go from gallery to gallery or interrupt the sequence. But the trustees, while regretting this in some notable instances, do not

believe the classification of objects to be of greater importance than their acquisition, and they have therefore made a virtue of necessity.

Possibly no one, save the collector, can form any idea of the difficulty and expense attendant upon the obtaining of proper material for a museum in these days. The existent institutions of Europe have already absorbed many of the rarest objects and stand ready to-day to pay large sums for authentic works of art. In the old days the great painters had large classes of pupils, who assisted them in their labors, and who later imitated their masters so cleverly as almost to defy detection. Thus many spurious examples are always being found. But with care, patience, discrimination and a liberal expenditure of money much has been accomplished in the forming of a collection of the old masters, so that to-day our Museum has a worthy assemblage of the great names of other times. In gallery number six is the Henry G. Marquand collection, every canvas of which is interesting, while some are of the greatest importance. One of the most striking works here is a superb portrait by Anthony Van Dyck, of James Stuart, Duke of Richmond and Lenox (289). Happily it is without a flaw and represents this splendid painter at his best. Indeed, the galleries of Europe possess few, if any, finer examples of the great Flemish artist. It depicts the royal subject standing in an easy attitude, dressed in a dark costume, with a large lace collar about his neck, underneath which there is seen a broad blue ribbon with a silver star. From a distingue face long, blond curls fall over the shoulders, and the right hand rests on the head of a greyhound. The drawing has all the ele-

PORTRAIT OF A MAN. REMBRANDT.

gance of the master's incomparable style, and the color is scarcely less satisfactory. It is all complete in every way and is a veritable masterwork, and it is one of the rarest and most valued possessions here.

Four examples of Rembrandt will give the visitor an ample idea of the wonderful Dutchman, a contemporary of Van Dyck, but one who saw nature very differently. The portrait of a man (274) has all the qualities for which Rembrandt was famous, and its distinction is at once apparent, for it stands prominently out from the walls as a personal piece of work, though it is simply a likeness of a Dutchman of the period. But it has life and it looks real; beneath the exterior there seem to be flesh and blood, and one scarcely stops to think of the manner of the painting, so tangible is it all. A careful inspection, however, shows that each part of the canvas was thought out and labored over conscientiously. The color is warm and sober, the disposition of the light is ably managed, and the figure is drawn with consummate knowledge of the forms and the anatomical construction of the human body. These, it may be well to remark, are qualities we shall find pre-eminent among these older masters. In their technique they possessed style and a full knowledge of how to use their color and brushes, but they seemingly paid little heed to the manner of working, concentrating their labors in an effort to get at the truth of nature as they saw it. This impresses the spectator, for in the presence of their work one is seldom moved to consider the dexterity of the handling. It is the personal interpretation of facts, the subtle sentiment and poetry, that attract.

The remaining works of Rembrandt are a soft mellow landscape called "The Mills" (276), a portrait, not so complete as the one described, and a composition entitled "The Adoration of the Shepherds" (278), which is possibly a preliminary study for another picture now in the National Gallery in London. In this last is seen Rembrandt's favorite arrangement of concentrating the light and having the centre of his picture luminous, the tones gradually fading into rich darks, a scheme which was quite original with him. A still earlier man was Hans Holbein, who is represented here by a large picture, painted on a panel which is unfortunately cracked down the entire left side, though it detracts in nowise from the general effect. It is of Archbishop Cranmer (270). The work of this man is characterized by exceedingly high finish and fine realization of character, and this painting conveys a good idea of his talent. His naive earnestness and sincerity are very engaging, and in his searchings for line and form he has labored faithfully. It will be noted that with all the minuteness of the drawing and brush work there is no sense of pettiness, and that the conception is broad and comprehensive. Leonardo da Vinci, whose portrait of a woman, the "Mona Lisa," at the Louvre Gallery, in Paris, and the large mural painting of "The Last Supper," in Milan, are two of the most famous art works in the world, has here the portrait of a lady (272) which, though painted in his earlier manner, is characteristic of the man's handiwork. Here again are great finish and research after character which are rendered in a personal way by this Italian master. A fellow-countryman of the foregoing was Moroni, highly esteemed as a portrait painter, of

whom an excellent example is here of a man in a fur-trimmed coat (269). The work speaks for itself as a sturdy, strong piece of painting.

Rubens, one of the princes of the art world, is here with half a dozen works, though in Mr. Marquand's room he is at his best in the portrait of a man (284). The dashing, facile brush work, the florid color and the general sumptuousness of the Flemish painter's methods make him an interesting personality in his profession, and he may be studied here with profit. Note a modest canvas here by him, called "Pyramus and Thisbe" (285). Frans Hals has been justly called the painter's painter, because of his astonishingly free and dexterous manner of brushing on his pigment. With a brush loaded with color he swept in his planes, he modelled his forms and did all with seeming ease and abandon, at once the admiration and the despair of the modern artist. But there was a method in his work, as may be seen from a careful study of the portrait here, of a man (301), which is a serious likeness of a Dutch gentleman, in slashed sleeves, one hand resting on his hip and the other holding a hat. He has also the portrait of a woman said to be his wife (305), with other work. The Spaniard, Velasquez, even to a larger extent a painter's painter, and a greater artist, is represented several times, though not always at his best; indeed, some of the canvases here attributed to him are of doubtful authenticity. But one here, catalogued as a portrait of himself, gives his splendid brush work and subtle modelling of forms. It is numbered 304.

There are some genre pictures here by the Dutchmen, of great merit technically, and unusually good examples of an art that

PORTRAIT OF A WOMAN. FRANS HALS.

consisted in exploiting dexterity of training, in recording the life of the times and thus leaving historical documents of a pictorial nature of the people among whom these honest workers dwelt. In "The Music Lesson" (309), by Gabriel Metsu, these characteristics may be observed. It is a page from fashionable Dutch life of the seventeenth century, and there is a wealth of charming detail, painted with marvellous cleverness. The people, the draperies and the surrounding still life of the chamber are all rendered with authority, in the highest excellence of the painter's art, and, though there is little imagination displayed, it is great, nevertheless. A contemporary is Gerard Terburg, represented twice by portraits, one of which (313) is characteristic, and snows a middle-aged man, dressed in black. Another Dutchman is Van Hoogstraaten, who has signed portraits of a man and woman (267), in the sombre dress of the period.

A brilliant colorist and a master of graceful decorative composition, the Venetian Tiepolo, is seen here with only a modest panel, evidently a scheme for a large composition of a religious nature, called "Esther Before Ahasuerus" (268). But though this work is unimportant, it yet contains material for study, and will acquaint the visitor with some idea of the man and his methods, a familiarity with which will give a better comprehension of the sumptuousness of Venetian art, although it is regrettable that the greater master of this school, Paolo Veronese, is unrepresented. Back again to the Dutchmen, two works, by Jan Van Eyck, a very early painter, claim attention. They are "Virgin and Child" (298) and "The Deposition from the Cross" (312). Both are of a primitive style and religious subject, and

A BURGOMASTER OF LYDEN AND HIS WIFE. CAREL VAN MOOR.

show the tendency of his day, when the artists followed along the lines set by the formal, naive Italians, deeply imbued with pietistic sentiment and worked in peculiarly stiff and naive methods. Yet these little panels are full of beauty and there is a simple, reverential feeling that demands admiration and respect, while the technical dexterity is of no mean order. It must furthermore be remembered that the methods were the results of tradition, of environment and the times. Some two hundred years later came Albert Cuyp, painter of landscape and cattle. He has two examples here, 296 and 343, both of which are fully representative.

There are other of the older masters in No. 6 gallery, but enough has been said to convey an idea of the men and the schools, and Mr. Marquand's English pictures will be noted later. In gallery No. 1 are some of the Museum's earliest acquisitions, and here a few may be selected as representative, though not all are pure gems. Here is some interesting still life by Jan Fyt (1, 4 and 57), one of the great Dutch animal and still life painters, and the work, though hard and unsympathetic, judged by the standards of to-day, is sincere and faithful and exceedingly dexterous notwithstanding. Of a similar order is an architectural composition by the Italian, Pannini, of the interior of St. Peter's at Rome (49), showing fine drawing and monumental patience in the detail. There is a quaint Van Ostade, "The Old Fiddler" (52), ugly possibly in motive, but sincere and valuable historically, and a luminous classical Italian landscape (53), by Cornelis Huysmans. A canvas to move one to enthusiasm, however, is by a Dutchman little known, though

highly gifted, who has a picture containing two portraits (97) of "A Burgomaster of Leyden and His Wife." Carel van Moor is the painter, and this work is admirably conceived and carried out. The canvas is oval shaped and the figures are side by side. They are frankly painted, in an honest way, and are full of character. Look at this picture well, for it has many fine qualities. Near it hangs the portrait of a Dutch gentleman, by Adrian de Vries (105), the head of which is frankly laid in and appetizingly painted. Doubtful attributions and pictures by unknown artists of the various schools are purposely omitted in this review, though many of them are both educational and interesting.

Among the paintings in gallery 7, loaned or presented by Mr. Hearn, there are a number of the earlier men, including a picture by Claude Lorrain (360), the distinguished Frenchman, whose influence on the landscape art of the world has been most potent. Here are a Dutch interior by Pieter de Hooch (338); a river scene with boats, by Adam Willaerts (339); "A Woman Milking," by Albert Cuyp (343); a "Landscape with Figures," by Gaspard Poussin (342), and a portrait of a lady, by Theodorus Van Thulden (344). In Gallery 2, a few older painters are seen at one corner of the room. These include some for which the Museum does not guarantee the authenticity, and among the names given are Carlo Maratti, with a portrait of Clement IX (127), Tiepolo, Rubens and Poussin. Taken altogether, the list of old masters, however, is a goodly one, and they form an interesting group for the study of art development, and the student who goes through the collection carefully will get an

intelligent idea of the aims, motives and technical equipment of the men who have influenced the world's art and moulded the æsthetic taste of the public.

THE RUBENS GALLERY.

EARLY ENGLISHMEN.

A STUDY of the English painters of a century or more ago will prove highly interesting and instructive, for the men possessed strong personality, excellent technical equipment and they obtained artistic results in spite of race traditions, environment and circumstances. Primarily, the English are not an artistic people. Their racial qualities have been apparent in the applied arts and in things eminently practical, for they are sturdy, self-reliant and have given their time and thought to commercial development, to colonization and to matters other than artistic.

Moreover, they do not possess the temperament of the Latin races and the art feeling is not inherent or necessary to the Anglo-Saxon. But there flourished in the British Isles during the reigns of the Second and Third Georges good art to an extent never before or since known there. The fact is difficult to account for, but it remains nevertheless, and there is here at the Museum a good representation of these painters, whose work we may now examine.

The efforts of the major portion of these artists of England were directed toward portrait painting, and it is pre-eminently there that they hold attention, though there are not wanting examples of art in a landscape way that are serious and of the first order. Although composition pictures were attempted, the results were rather of the nature of groups of models arranged together, presenting in the end only portraits of the principal personages, and for historical work they fell short. Nor was there much of a decorative nature in their canvases, which possessed rather the British quality of strength, frankness and solidity. But the work was honest, engaging and of the greatest interest, and with the disappearance of the last of the coterie the art of England came to a standstill, for there were practically no men who came forward to take the places left vacant.

In the Marquand and the Hearn collections are the bulk of these English painters, though there are others scattered through the galleries. The name of Hogarth is a familiar one, and he is best known by his entertaining satires on the fashionable life of his time. It is regretted that there are no examples of his art in this direction here, such, for instance, as may be seen

at the National Gallery in London; but he was also a portrait painter of rare talent, and there are two pictures here, catalogued in his name, although one is only an attribution. But the portrait in the Marquand collection is undoubted and is a charming piece of child life, being the likeness of a Miss Rich (265), who is represented as building a house of cards. The little girl is dressed in white and is graceful in pose, while the color is delicate and the painting subtle as to the expression of the forms and authoritative as to the general treatment.

Sir Joshua Reynolds, who was the first President of the Royal Academy in London, was, perhaps, the greatest of this group of painters; he is in evidence at the Museum with five canvases, the largest of which is an enormous composition containing three life-size figures, the portraits of the Hon. Henry Fane and his guardians, Inigo Jones and Charles Blair (5). It is florid in color, and though interesting, does not contain all the charm of the man's work. There are other things here of greater interest by him, such as his "Lady Carew" (283), a young woman simply attired and engagingly rendered in simple brush work, or the portrait of Mrs. Angelo (358), executed in his maturer style. Sir Thomas Lawrence, also a President of the Royal Academy, has one portrait here, of Lady Ellenborough (354), which is suavely painted and shows great freedom in execution. Then there is Sir Henry Raeburn, a prominent Scotch member of this group, a sober, earnest painter, who has here the portrait of a man (326). By Sir William Beechey there is a capital portrait of the Duke of York (120) and of a lady (350); while Harlow (323), with a portrait of the artist and (336) Lady Barrow and daughter, Hopp-

ner, with "The Lady with the Coral Necklace" (330), and Cotes, with his "Lady Hardwicke" (334), are all represented.

Following closely Sir Joshua Reynolds, Thomas Gainsborough must take high rank among the representatives of early English art, for he excelled in portraiture and landscape, and examples of both may be seen here. One of these is a picture of a girl with a cat (281); another is a portrait of a gentleman (318), and the third is a landscape (315). This last, which is a large canvas, is characteristic and gives an excellent idea of his manner of rendering nature at a time when men were still more or less under the influence of classical traditions. Included among the portrait men are two painters who, though foreigners, are identified with English art. These are Sir Peter Lely and Sir Godfrey Kneller. Both were court painters to Charles II, and were in fashionable vogue in London in their times. They had come to the metropolis and found favor with royal patrons, and both had those qualities that commended them to the court set. Clever, dexterous and with an eye to the pictorial and the effective, they made their sitters to be possessed of attributes, it is to be feared, they did not always hold by birthright. Therefore we must take their likenesses with a little reserve, though in some cases there will be found excellent artistic achievements, good drawing and a nice sense of color. By Lely, a portrait of Lord Temple (328) is capital, and perhaps as good an example of this man's art as may be found, and by Kneller there is a portrait of Lady Mary Berkeley (327), thoroughly characteristic.

The landscape men among these English painters are much later in date, and the collection is fairly comprehensive. The

HON. HENRY FANE, INIGO JONES AND CHAS. BLAIR. SIR JOSHUA REYNOLDS.

names include a number of the best, and there are at least two examples of the greatest of them all, Turner. In Mr. Marquand's gallery there is a river scene called "Saltash" (282), with a barge at the dock and groups of men, women and horses. It is fine in color and interesting in arrangement, but a more important composition by this man will be found in the Catharine Wolfe gallery, entitled "The Whale Ship" (396), which has been the subject of much discussion. The canvas is moderate in size and the scheme is rather one of color than of any definite form, and although the title is comprehensive enough, much must be taken for granted in looking at the picture. After all, however, this is a matter of small moment, for the artist has exploited a fine scheme of color and has given a sense of movement and of the immensity of the sea, and the tones are of a peculiar richness and luminosity that few men have achieved at any time. The work will bear long and patient study, for the painter has expressed an idea which is to give the feeling of the brilliancy of light, reflected from sky to water, of motion to wave and speeding vessel, and of action in the movement of the great leviathan who spouts and tumbles the sea. By comparison with the surrounding work only may one judge of its power, for all the other canvases near it seem heavy, dull and colorless.

It will be interesting to remember that it was an Englishman who gave the impetus to the modern school of landscape painting and that to-day the artists are working, many of them at least, on lines formulated by John Constable, who is represented by two large and important canvases in the Marquand collection, and two more in the Hearn group of pictures, of which one (329)

is a fine piece of color. Painting with great breadth and directness, combined with fidelity in depicting nature, at a time when the classical landscape was the accepted manner of composing the beauties of out-of-doors, it required courage to stand up for his sense of what the artist decided was right, and Constable found few of his countrymen who either comprehended his motives, or who were attracted enough to become possessed of his canvases. But he persevered, and curiously enough his first encouragement came from the French, where his genius was recognized, and where he was awarded recompenses at the exhibitions. Indeed, it was Constable who made possible the Barbizon school of painters, for all of this exceptionally strong group of Frenchmen owe their inspiration directly to him, and their technique is his, filtered through their own artistic temperaments. In the "Valley Farm" (290) and "A Loch on the Stour" (288), which hang on either side of the large Van Dyck in the Marquand gallery, one may get an idea of the man's methods of work, though in the matter of color they are not so satisfactory, for they are more or less in monochrome and are evidently large studies for pictures, and it is a curious fact that Constable had a way of making his studies larger than his completed pictures, reversing the order of work of most of the painters. But one may see the big conception of the man who bothered little over the less important details of nature, who strove to obtain the larger aspect and to record the salient facts of the case. How well he succeeded in doing this his great pictures will show, and the element of truth is ever potent in all his work, for although he composed his pictures, that is to say, he did not hesitate to leave out an object

that did not contribute to the pictorial quality of the canvas, or to add anything he thought would improve it, whatever he did was the result of close observation of nature and he held to the proper relations of light and shade, to what the artists term values.

Other men in a landscape way here are James Stark (320) and his master, John Crome (287 and 347), both sturdy, honest workers, and Richard Wilson (321, 351 and 361), who enjoys a reputation for his classical landscapes, which has caused him to be much sought after by the collectors. There are also Bonnington (310 and 319), painter of shore scenes, and George Morland, he whose pathetic history is one of the saddest stories of the art world, for he threw away his talents in a life of dissipation that kept him for the greater part of his career making pot boilers with which to pay his scores at the taverns. He is represented by a little figure piece called "Weary Wayfarers" (353) and a larger canvas of "The Midday Meal" (333), both of which give a good idea of his manner and subjects.

These complete, with a few others not named, the English school as represented here. Recent years have seen the school exploited in this country to an unusual extent. For various reasons the work had seldom before found its way over the ocean to our markets. Englishmen are appreciative of their own, and most of the better pictures were kept in the old families, where they had been since their purchase. But as the heads of houses died off, as families were broken up and new heirs fell into possession of the estates, for one reason or another, some of the collections went under the hammer, and the canvases gradually

became separated from each other. Examples of the work of the Frenchmen of 1830 having become not only highly expensive but rare, for there was an end of the production after a time, the collectors looked about for new fads, and the early Englishmen had much to offer in every way, and so the last few winters have seen many of their paintings in the shops and in the large and important sales. To such as care to become acquainted with them, a careful study of the pictures at the Metropolitan Museum will be worth the while, for, as has been said, the examples here are fully representative of all their virtues, and, indeed, their faults, both of which are important factors in the study of pictures, no less than of individuals.

THE HORSE FAIR. ROSA BONHEUR.

THE FRENCH PAINTERS.

IF there is one form of art expression that the American has learned to appreciate during the last two score years, it is that of the French, whose work has been purchased freely and has been seen in the exhibitions, the shops and the illustrated periodicals, until it is thoroughly familiar to the general public, whether connoisseur or layman. The Museum is particularly rich in examples of the work of the Gaul; indeed, no public gallery outside of Paris is so complete, and even in the capital of France itself there is scarcely any better collection to be found.

For fully thirty years or more, Paris has enjoyed the reputation of being the centre of the art world, achieving this distinction when the tide of artistic emigration set away from Rome. Her painters and sculptors since that time have directed the tendencies of æsthetics, have inaugurated all the new movements, or at least the majority of them, and generally have given great impetus to all matters appertaining to art. There has, too, been great encouragement in an official way in France; schools have been the best; the city has possessed advantages in the matter of healthful climate, beautiful galleries, parks and economy of living, while the exhibitions have attracted not only a large number of contributions from the best of the living workers, but what is quite as necessary, a large attendance of patrons and people interested and a market has been opened for the practical encouragement of the profession until the famous city has become the Mecca of the art worker and all eyes are turned thereto. Among all these visitors the American has been a steady and liberal buyer, and if the general public has not always bought with due discrimination, the connoisseurs have obtained a splendid showing of the best of French art. Much thus bought has come to New York, and many of our citizens have been liberal contributors to the Museum, while through the munificence of Miss Catharine Wolfe, who left at her death not only her large and attractive collection of pictures to the Museum, but the sum of some two hundred thousand dollars to keep and augment it, we have an unusually fine showing for the study and analysis of the school.

A number of the pictures here are interesting, of course, pure-

ly from the literary side, and do not represent the best of the French art thought. Some of these were selected from motives of personal interest in incident or happening not always connected with the highest art ideals; but after all, they serve to show a historical sequence and give record of the story of the progress of the painter of the nineteenth century influenced by passing public fads, commercial interests or the demands of fashion. But there is sober work here in abundance and technical achievements of no mean order, while many of the masters of our own days are shown at their best. One of the most famous pictures, which in its day had a strong influence on the artists of all countries, is the "Joan of Arc" (552), by Jules Bastien-Lepage, a young Frenchman who was cut down practically at the beginning of his career, though not before he had gained great fame. The son of people in humble circumstances, this man came to Paris and made a place for himself in the schools where he soon took high honors, and when this picture appeared in the Paris Salon it created little short of a revolution, for it was a departure so radical, so novel and so impressive, that the young generation of painters followed him like sheep. The next year saw a flood of pictures worked out in the same direction, in frank imitation of this young master. To begin with, the picture was painted out of doors, while hitherto a studio was thought good enough wherein to execute compositions; thus the light was diffused over the figure and over the surrounding landscape, giving a truthful effect, or at least an effect nearer the truth than was the case with those who, standing the model against a win-

JOAN OF ARC. JULES BASTIEN-LEPAGE.

dow indoors, were satisfied to take such haphazard results as they might get. Then, the model had been painted faithfully, without conventionalization, as was the vogue. The artist had extenuated nothing, but had represented the dull, heavy peasant girl, in all her awkwardness, in an attitude without grace, though of intense interest; and that, too, was also a departure. All this seems simple enough now, for other men have made it appear conventional to a certain degree. Then, however, it was all new. But the visitor will forget the technique in looking at the well-

told composition, for Bastien-Lepage has brought the pathetic story of the Orleans maid vividly before the spectator and done it all with convincing sincerity and charm.

Of an entirely different order is a large canvas by the famous genre painter Meissonier, who was noted for the minuteness of his work, and while this is the largest composition he ever attempted, it is remarkable for the same qualities that are apparent in his other pictures, and though he has spread himself over an imposing surface, he displays the careful preparation, the astonishing drawing and the exactness for which he is famed. Here is a battle scene, or at least that portion of the battle when the troops are dashing past the Emperor on their way to the charge, and the scene is full of mingled horses and riders in the picturesque uniforms of the Empire. It is interesting to the last degree and is one of the most remarkable technical achievements of the century, rather than a great picture. It is called "Friedland, 1807," and is numbered 541. There are four more works by the same man. One is a "Man Reading" (374); another is called "The Sign Painter" (403); a third is of the brothers Adrian and William Van de Velde (406), and the last is a minute little panel, of two soldiers (427), exquisitely finished. The collection gives a thoroughly good idea of the man.

An earlier example of a painter who has enjoyed great popularity is a "Religious Procession in Brittany" (417), by Jules Breton. This is a quite remarkable piece of work, containing a mass of figures of the peasants of this queer corner of France, going to worship on one of the fete days of the year. It is truthful, full of character, and composed admirably. As a historical record of a

FRIEDLAND, 1807. MEISSONIER.

custom that is a survival of the Middle Ages it is instructive, while it is better in workmanship and more sincere than later works by the same man, who has been so much in vogue of late years that he has been unable to give the same serious thought to his work as is shown here. He has one more canvas, called "Girl Knitting" (411). A picture well known through reproductions is Rosa Bonheur's "Horse Fair" (654), and though the artist is represented by other work, this is the picture which may be said to have made her reputation, and which best represents her; it was painted away back in 1852. The canvas is very large and the horses are life size. The title is fully explanatory, and the animals being led past the spectators are full of action and show the touch of one who was familiar with their anatomy and construction, who drew and painted them most realistically. Another large picture and a representative one of ab-

sorbing interest, both as the able work of an able painter and as the record of an historical incident, is "The Defence of Champigny" (566), by Edouard Detaille, one of the foremost military painters of the age and a pupil of Meissonier. It is a scene during the late war between France and Germany, and is a vivid statement of the facts, for the artist was a participant in the thrilling scenes he has so often put on canvas. But here there are admirable drawing and a full knowledge of the ways of the French soldier; a correct portrayal of uniform and equipment, and a general feeling of the horrors, as well as the spectacular effect, of war. One may examine this very closely, for nothing about the composition has been neglected and there are many incidents that help to make the general story of the fight. There are two or three more pictures by this man, but they are only variations on this same theme and this work is much the best.

J. L. Gerome, painter of the Orient and generally considered one of the modern masters of composition, has four pictures here. All his work possesses the literary quality rather than that of the artistic. His drawing is a little hard and, though academically correct, a trifle unsympathetic, and his color is without much unction. In short, he is scholarly rather than artistic, but he is most interesting and he has enjoyed a rare popularity in past years among collectors. His "Prayer in a Mosque, Old Cairo" (521), will give an excellent idea of his art, though there are other things here. The careful finish, the absolute fidelity to detail and the archæological knowledge displayed, are remarkable to a degree. It is curious that a pupil of this man should have gone even to greater lengths as to finish and achieved the largest dis-

RELIGIOUS PROCESSION IN BRITTANY. JULES BRETON.

tinction in an artistic way with much the same order of work, which, in addition to the dexterity and the scholarliness, yet had with all its finish the greatest charm of feeling, so that where Gerome leaves one admiring, but cold, the pupil arouses a feeling of enthusiasm. This man is Charles Bargue, who, though he painted but few pictures in a short life, and left but a score at his death, did them all so well as to make each a masterpiece of technical excellence, and, like the Spaniard Fortuny, by the force of his dexterity with the brush, to have thereby raised the art to the highest point of excellence. There are two of Bargue's pictures here. One is called "A Bashi Bazouk" (492), and is the last word in the dexterous handling of paint and brush. There is no point

so small that it has escaped the artist, yet all is done with a feeling of breadth, and no littleness mars the panel in any way. While the manipulation of the material will bear microscopic examination, it is highly artistic and of interest to both the painter and the layman. The other is a "Sleeping Footman" (597), and is a fine example of his expert brush work.

Many reproductions have been made of "The Storm" (525), by P. A. Cot, a large picture representing a young man and woman, with a background of tropical landscape, fleeing before the rain. Both are scantily clad and there is a touch of human interest that has made the work highly popular. It is dexterously painted and is surely attractive, if not great, and, after all, great art is rare. The artist himself made many replicas of this work. There are several examples of figure work by Leon Bonnat, better known as a portrait painter, his fine likeness here of John Taylor Johnson (635), the first President of the Museum, showing his talent. His "Egyptian Fellah Woman and Child" (487) is strong and full of character study, conveying an abiding sense of the wretched race, while his "Roman Girl at a Fountain" (528) shows the man at a period when he worked in his earlier fashion with the memories of his life in Italy fresh within him, for he was a student in Rome for many years. A favorite picture, and one that attracts attention for its realism, as well as for its size and dexterous treatment, is "The Organ Rehearsal" (637), by Henri Lerolle, representing the interior of a church, with a young girl standing in the choir, singing. It is striking and painted with great truth in all the details. This same man in recent years has given his attention to landscapes mostly, where

THE STORM. P. A. COT.

the figures are more subordinated, and he has succeeded in embodying therein much poetry and sentiment, but this picture is a veritable tour de force.

Some of the other Frenchmen include the able landscapist, F. L. Francais (140), one of the best of the modern landscape painters; Georges Clarin (152), a figure man; Albert Dewant, whose large picture of "Emigrants Departing from Havre" (162) attracts much notice; Charles Jacque (180-503), an eminent painter of sheep; Jules Le Febvre (192, 197 and 501), an academic draughtsman, but able and scholarly in his canvases of beautiful women; another of the same order, Alexander Cabanel, one of the most popular of the modern men, who has here a portrait of Miss Wolfe (472), and other works (202, 212, 376, 453 and 545); Leloir (405, 465, 478 and 480), and Vibert (398, 401, 443 and 491), painters whose principal charm lies in a certain technical dexterity and the ability to make an interesting literary composition. Thomas Couture is a much more serious man and is the well-known painter of a famous picture in the gallery of the Luxembourg Palace, in Paris, called "Romans of the Decadence." He is represented here by a fine example, "The Idle Student" (412), which, though simple in motive and depicting only a young man lolling about, is nevertheless painted in an authoritative manner, with certainty of touch, bigness of expression and generally in a way to impress. William Bouguereau is here, too, with two pictures (211 and 422) that will doubtless appeal to many of the visitors, for he enjoys a great popularity. By Herbert, a distinguished painter, and the head, at one time, of the French Academy at Rome, there is a head, exquisitely

SLEEPING FOOTMAN. CHARLES BARGUE.

executed and full of sentiment (431). J. J. Henner, a poet with his brush, though he is continually singing the same air, is here with "A Bather" (444), sentimentally vague and mysterious in color and original in suggestion, and there is Alfred Stevens, who, though Belgian born, is French by adoption. He has a figure piece called "The Japanese Robe" (446), and "After the Ball" (not numbered), both of which are painted with much distinction and ability.

One of the best of the modern cattle painters, Emile Van Marck, has a representative example (485), and a brother of Rosa Bonheur, by name Francois Auguste Bonheur, has a splendid picture of cows in the woods (563) that should by all means be studied closely, for it is a most realistic rendition of the subject and worthy of high praise. One more large modern picture must receive extended notice. It is by Leon L'Hermitte, and is called "The Vintage" (570). The scene represents a vineyard full of workers, and the locality is the South of France. L'Hermitte is one of the best equipped of the modern men in France, and his drawing and painting are above reproach in every way. To all this splendid training he adds a sentiment and a delicate feeling thoroughly artistic, all of which may be seen in this canvas, which portrays the scene and gives the character of the peasant life most effectively. The color, too, is full of charm, and the execution is faultless. This man is recognized as one of the foremost of living painters and his work excites the admiration of his brother painters, as well as of the public, and though he does not generally essay such large works, the present example loses none of the attractiveness of his smaller canvases.

THE IDLE STUDENT. THOMAS COUTURE.

Harpignies, another charming painter of landscapes, is represented by one example called "Moonrise" (562), which gives an excellent idea of his methods and color.

It is to the men of what is known as the Barbizon school that our attention is now called in closing this review of French work. They were a group of earnest workers who, departing from the academical methods of painting that prevailed in France about the thirties, broke away from traditions and went out before nature to endeavor to realize in a more faithful manner her great truths. They settled in a little village on the borders of the forest of Fontainebleau, called Barbizon, and they labored for years, some of them ending their days there. Millet, one of the greatest of the coterie, a figure painter, is unfortunately unrepresented here, but of the others, landscape men, there is a fair showing, and in the case of Theodore Rousseau the Museum possesses one of his finest examples in a panel recently acquired, called "Edge of the Woods" (392), a superb achievement, painted with masterly comprehension of forms and the anatomical construction of the landscape such as few men have ever possessed. There is a blue sky, flecked with white clouds, some trees and broken ground, and the subject is simplicity itself. But the treatment is convincing, and the solidity of the scene, the truthfulness of the relation of earth, sky and atmosphere, are all wonderfully rendered.

Troyon, another of this group, was the greatest of modern cattle painters, understanding the animals thoroughly and brushing them in with great simplicity and directness. There are two of his canvases here. They are called "Holland Cattle" (494)

and "Study of a White Cow" (506). Daubigny (156, 441 and 511), Diaz (203, 380, 428, 475, 517 and 534), and Dupre (206, 369, 433 and 481) form a trio well known among these honest, sturdy painters, and they are all here. They have power, frankness and qualities either of color, drawing or interesting motive of composition, to commend them to careful study on the part of the visitor. Last of the crowd is the poetic Corot (146, 166, 167, 181, 375 and 532), who found in the early morning grays of nature inspiration and whose rendition of vague, tender phases of out of doors was admirable. To many his works are sealed books, and perhaps seem incomplete, but to those who have studied nature carefully, who are familiar with unusual effects of subtle color and the passing moments of delicate tones, of luminous bits of woods bathed in the early light of the morning, there is much to interest and impress. A half dozen canvases here by him will be worth the while for the visitor to linger before, to try and analyze the charm, the truth and the poetry of the artist's efforts. Courbet, too, a realistic if somewhat brutal painter, is represented with a "Coast Scene," unnumbered.

There are two painters whose names must be added to this list of Frenchmen, and the most important of these is Edouard Manet, a man who had an immense influence on the art of his day, and who has left many followers who if they do not paint exactly like him, at least have made his ideas their own, though now and then thinly disguised under a somewhat different temperament. Manet was a pupil of Couture, but he soon rebelled against academic training, and seeking greater liberty in his searchings for the scintillation of light on his canvases, he abandoned the

old methods and sought novel ways of interpreting nature. At first he was received with derision and even contempt, but later it began to be apparent that there was something more to his work than mere eccentricity. Rejected again and again at the exhibitions, he nevertheless had the courage of conviction, and he lived to see himself taken seriously. He was the first of the modern men to work entirely in the open air. He posed his models out of doors, and though now some of his efforts look black and heavy, when they were first painted they had certain qualities which other men who drew better and painted more authoritatively did not possess.

He may be seen here with two pictures, one a "Boy with a Sword" (568) and the other "Girl with a Parrot" (656), and both are characteristic of his manner of work. He painted with considerable breadth and directness, and he occupied himself with expressing the facts of nature, generally, it must be said, chosen with little regard either to the decorative or the picturesque. He was of greater moment as the founder of a school rather than as the delineator of artistic subjects or the translator of nature in her most attractive moods, but he must be taken seriously, for his influence on the men of his time was potent, and these two pictures should be examined closely as having important bearing on the tendencies of the men who followed him, for he turned the tide of the art thought of the last half century in an entirely different channel from where it had flowed calmly for many years.

More conventional, but unusually brilliant in a technical way, Benjamin Constant has enjoyed a reputation in Paris for a quar-

ter of a century, and he is in evidence here with a large and astonishingly clever performance, hung in the grand hall, which is on a canvas over twelve feet one way by twenty-one the other. It represents the Emperor Justinian in counsel, and was shown in the Paris Salon of 1888. The gorgeousness of Byzantine decoration of gold and glittering colors, the stately elegance of the surroundings of the great ruler, with the many quaint and showy costumes, have all afforded the artist ample play of his fancy for color and invention, and the work is a marvel of dexterity and academic training.

SPRING. ANTON MAUVE.

EUROPEAN PAINTERS.

OPPOSITE Constant's enormous composition of the "Justinian in Counsel," also in the great hall is a similar piece of work by the Austrian, Hans Makart, famed for his brilliancy, brush work and his gorgeousness of color, although with all his admitted facility and sensuous feeling for tone and form he has faults which consist of a lack of harmony, and he develops too often a color vulgarity, or at least a garishness not altogether infrequent with the Teuton when he comes to decoration, and which is noticeable in almost all the canvases of the men of his race. His mas-

ter, the German, Carl von Piloty, has this same fault, as will be seen by an inspection of the canvases of "The Parable of the Wise and the Foolish Virgins" (508), in Gallery 10, and "Thusnelda at the Triumphal Entry of Germanicus Into Rome" (603). Both works are crowded with figures, are more or less crude in the color schemes and over-elaborated. This is not to say that they are not important works of art, for they have many qualities in the way of composition, drawing and research of a historical nature, but they are theatrical and they leave the spectator cold and unimpressed; the color is unrestful and aggressive, and the pictures are entirely lacking in the more subtle qualities of great and impressive art.

Of the same genre of workmen, with all of their virtues and few of their faults, is Michael Munkacsy, who of recent years gave himself over to important religious compositions and who now is utterly incapacitated through a wretched affliction to do any more. Here he has a striking composition, called "The Pawnbroker's Shop" (490), with dramatic incidents that tell the story admirably. Unfortunately, the man, in all his earlier work at least, gave himself up to the use of bitumen in painting, and the employment of this color, while effective at first, has been detrimental to the lasting qualities, the pictures having gone down several degrees in tone, cracking at the same time. But the painter has secured great ease and facility in the brush work, sweeping in the forms with much freedom and in an appetizing manner, and he has told his story interestingly. His influence on the German painters several years ago was considerable, and not a few of the Americans abroad fell under the allurements of

TWO SWEDISH BISHOPS. C. G. HELLQUIST.

his facile brush work and manner of technique. To-day, however, his methods are rather regarded by the art world with curiosity and as one of the eccentric art manifestations of the century. Of a similar school of composition, if not altogether of painting, is a large picture by a Swedish artist, C. G. Hellquist (642), representing an historical incident of the entry of two Swedish bishops into Stockholm, in 1526, surrounded by an insulting mob. Again there is a highly dramatic scene and a deft arrangement of the various personages, with dexterity in the drawing and painting. The many details of the people and the manners of the times are well observed and faithfully carried out, and

COLUMBUS AT THE COURT OF FERDINAND AND ISABELLA.

V. VON BROZIK.

have doubtless cost the artist much study and careful research.

Yet another of the same order is Carl Becker's "Emperor Maximilian Receiving the Venetian Embassy" (371), which is truthfully realistic in the costumes, the manners and the surroundings of the time. It is more pleasant to turn to work that, while lacking none of the technical excellence of the foregoing, has yet something more attractive in the way of sentiment or humanity, and which appeals more by reason of the personality of the artist and the charm of the subject than by the purely technical side. Such a canvas is "The Last Token" (448), by Gabriel Max, which has for its motive a touching incident in the story of the Christian martyrs. Here is a young girl who has been thrown in the arena, where the lions may devour her. Some sympathizer has tossed her a rose, and she looks up to the sender with a pitiable expression, while the wild beasts, coming out from the doors of their cages, regard her with savage curiosity. The scene is pathetic and most dramatically suggestive, and is the creation of a genuine artist. The purity and innocence of the maiden in her delicate beauty and the ferocity of the beasts of prey are in striking contrast and most effectively rendered.

The German, Adolf Menzel, an artist of the greatest distinction, is represented here by one little water color, which has come from the William H. Stewart collection and is thoroughly characteristic, being excellent composition and astonishingly dexterous in execution. The man is probably the foremost illustrator of the day and is a master of technique, drawing with directness, painting authoritatively, and leaving little to be desired upon the completion of his pictures. One may see in this water color

THE LAST TOKEN. GABRIEL MAX.

THUSNELDA. CARL VON PILOTY.

many of his best qualities, for though he has finish and great detail, there is never any suggestion of littleness. The subject is some men-at-arms drinking in front of an inn, as they sit on horseback, from a "Stirrup Cup" (118), and the painter has neglected nothing that adds to the needs of the work. The painting of the faces is wonderful and the men have the character and the swashbuckler air of the times.

Of the modern school of English painters there is little showing here. In point of fact, as a general rule, the pictures of the British artists seldom find their way over here, or out of England, for that matter, for the English public, to their credit be it said, are patriotic and manage to keep native work within their bor-

LACHRYMAE. SIR FREDERICK LEIGHTON.

ders. Of late years, however, an occasional example has been bought for American collections, or has been secured by the dealers, and the one man here is Sir Frederick Leighton, late President of the Royal Academy, an artist of distinction in his profession both as a scholarly draughtsman and a man of strong decorative feeling, though his color will be found disappointing to those who are only familiar with his work through the black and white reproduction. It is, however, in this medium that he shows to the greatest advantage, since his pigment is never appetizing and is frequently heavy and marred by a certain crudeness and lack of harmony. He has a head here called "Lucia" (469), better in tone than usual, and a figure composition called "Lachrymæ" (393), in which his faults and virtues are both apparent. The weeping woman who stands by a monument is classically beautiful in line, draperies and face, and the arrangement of the accessories is all well carried out. There is the decorative feeling thoroughly well conveyed, but, truth to tell, the color is heavy, at times black and disagreeable. But it is a highly interesting canvas, just the same, and demands careful attention.

There is only a modest showing here of the Spanish school, of whom, of course, Fortuny is the most important representative, and the three examples from his brush will give a good idea of his talent. A large portrait of "A Spanish Lady" (564) is serious and able, though not very inspiring, but his "Alberca Court" (168) demonstrates the man's dexterity in the matter of brush work, displaying a feeling for brilliant color and attractive composition arrangement. It is incomplete, having been begun toward the last part of the artist's career, but enough is here to

A SPANISH LADY.

FORTUNY.

convey an idea of Fortuny's brilliant technique and his masterly knowledge of the possibilities of pigment. A water color by him may also be studied. It is an Oriental scene (466), and in water colors this artist had few if any equals. Madrazo and Zamacois are two others of the same race who hold prominent places in the art history of their country; the first is living, the last died at the age of twenty-nine, but not before he had done several important canvases and made a lasting reputation. By Madrazo there are "Girls at a Window" (522), and by Zamacois a panel called "Sleeping Hunter" (514). Martin Rico (447 and 666) is another of the clever Spaniards, whose dainty touch and dexterous handling of his material have made him most popular. The demand of the public for so much work, however, has caused him of late to labor too fast for the good of his art, and his production has been greater than the quality of the pictures.

Modern Italian art is also modestly shown here. It may generally be characterized as clever, rather than great. Both Boldini and Pasini are noteworthy representatives, though their art received most of its impetus in Paris rather than in Italy. The first achieved most of his distinction while painting either in his studio in France or working out of doors along the highways contiguous to Paris. The second has painted mostly in the Orient. Both men are dexterous and their work if full of infinite detail and finish; indeed, it is the technical excellence that has raised it to a high place, for of subject or of sentiment there is little to call for comment. Boldini's "Highway of Combes-la-Ville" (147) is a most brilliant performance and conveys admirably the snap and sparkle of light on an early summer day in France. Pasini's two

LOST. A. F. A. SCHENCK.

panels (135 and 529) have mosques for the central interest, and his architecture is always faultless, while his horses are admirably suggested.

A few remarks about some of the modern Dutchmen must conclude this chapter on the European painters. These men form a school almost of their own, for they display racial characteristics of homely simplicity, honesty of purpose and a certain pathos in the choice of subject befitting a people of modest ways, austere habits and straightforward notions of living. Anton Mauve was one of the ablest painters of this group, devoting himself to the portrayal of sheep and cattle in Holland landscapes, and these he invested with a tenderness and a poetry quite unique. He both drew and painted in an able way, and his compositions almost always possess something attractive in the

arrangement and the sentiment of the time and the place. There are two of his works here, "Spring" (553), and "Autumn" (555). The brothers Maris, Matthys and Jacob, the first a figure painter (367), and the latter a landscape man (389), are here with attractive work, and there is Albert Neuhuys, whose "Dutch Interior with Figure" (390), is interesting and well executed. David Artz is still another able Dutchman, and his work will show much resemblance to that of his fellow countrymen just mentioned, for the methods are almost national and are always recognizable. His picture is called "The First Step" (382), and is a scene from the peasant life in Holland. The Belgian marine painter, P. J. Clays, has one example in the Museum, a picture of the celebration of the freedom of the port of Antwerp (660), which does not represent him so well as some of his more quiet renditions of a lazily flowing stream, with shipping idling on its surface, but nevertheless, there is much of interest to this canvas and the work is highly dexterous and well composed.

DELAWARE VALLEY. GEORGE INNESS.

EARLIER AMERICAN PAINTERS.

WHILE the showing of the development of American art is not as complete as might be wished for at the Metropolitan Museum, there is, nevertheless, material whereby the visitor may follow the changes of the native painter and watch his progress through the various stages of work, under differing influences and with varying tendencies. The schools of Munich, Rome and Paris have had their effect on the native artists who have studied in those cities; but the first of our painters, away back in Colonial

times, were generally influenced by their ancestors in England, and, as was natural, found in portraiture a means of following their profession with profit, or, at least, with fair remuneration. Indeed, the mass of American painters of the first part of this century were perhaps, taking them as a body, superior to those, with a few exceptions, of to-day. They had a comprehensive training, they worked in a different atmosphere and under traditions that were of a most healthy nature. The great Englishmen, Reynolds, Gainsborough, Lawrence and Romney, were men to follow, to study enthusiastically, and there was somehow less of confusion as to the requirements of the portrait painter then than at present, when so many schools and methods contend for the right of superiority.

It will be remembered that one of the earliest of American painters was once a President of the Royal Academy of London. This distinction fell to Benjamin West, who was born in Pennsylvania in 1738, and up to the time of his going to England was practically self-taught. But in London he gained the favor of royalty, and the patronage of George III brought him commissions and the friendship of the fashionable world, together with that of the painters, who subsequently conferred on him the honor of making him the head of official art in Great Britain. This American was very ambitious and an indefatigable worker, but in sober truth his talents were not of the first, nor yet of the second order, for his drawing was faulty, his compositions theatric and his execution anything but distinguished. He left behind him many canvases, but among them all there is none that deserves more than passing tribute, for nearly all were con-

ventional, commonplace, tame in style and weak in imagination. Nor was there color or individuality to add in the slightest degree. Personally, however, the man was full of charm, and he had many pupils among the earlier men who went as a matter of course to London to put the finishing touches of study to an art career, and as naturally found their way to the studio of Benjamin West sooner or later. One may gather an idea of the man by two canvases here, one of which is called "The Triumph of Love" (244), which is of the regular, old-fashioned order of theatrical composition, forced, uninspired and conventional. A second work, "Hagar and Ishmael" (257), is on a level with the first.

Among the first of West's pupils as to date was Matthew Pratt, who has left a souvenir of his study with his master in a picture here, called "The American School" (245), which represents West's painting room in London, with the famous American instructing his pupils. The composition is somewhat stiff and hard, both in the painting and the arrangement, but it is of interest in many ways and should be carefully observed. The next American in order of chronological sequence is Charles Wilson Peale, who, it is said, painted more portraits of George Washington from life than any other painter, and this great patriot and warrior is the subject of the one example of Peale here (224). It cannot be truthfully said that it is of the first order in an artistic way, but it is interesting historically and of value as having been executed from nature. A son of this man and a pupil of West was Rembrandt Peale, portrait painter also. He has one canvas here (254). It is, however, more pleasant and entertaining to turn to

one of the best of all the early native painters—Gilbert Stuart, who has ample representation here in half a dozen efforts (119, 199, 221, 225 and 379), including a replica of his famous Washington head and bust (238), painted for Daniel Carroll in 1803. Stuart was also a pupil of West, and had a studio in London for some time. His work is characterized by excellent drawing, good construction and fine color. It is sturdy, frank and brushed in with ease and freedom in a painter-like manner, very convincing and appealing. He gave to the best things he did much distinction and elegance of manner, and he must be justly considered one of the best of the American painters, time only strengthening his reputation.

Another pupil of West, Colonel John Trumbull, has a portrait here of Alexander Hamilton (222), well painted with considerable dignity, in a frank, straightforward manner, with good color and drawing. This artist was the first President of the Academy of Fine Arts in New York, and painted many historical compositions, four of which were for the rotunda of the Capitol at Washington. The present work is a good example. Thomas Sully is an interesting personality among the early men, and though he was born in England his life was spent mostly in this country. A pupil of West, he had the distinction later of painting Her Majesty Queen Victoria in her coronation robes, and his daughter, who died only a short time ago in Philadelphia, posed in the royal dress in order to save the Queen the time and the fatigue. The artist is represented here with a portrait of himself (259), and one of a Mr. Gynn (223), both of which are highly interesting and show his capacity. Matthew Harris Jouett, a Kentuckian, prac-

'tically self-taught save for six months' instruction in the studio of Gilbert Stuart, has a capital portrait of a young man (227), painted with engaging facility and good color. The canvas recalls in a way the work of the late George Fuller, without his indecision, though suggestive, in the same manner.

Born in 1796, the career of Asher B. Durand is full of interest and instruction, both to the painter and the layman, for the man was a steadfast worker in many branches of his profession. He began life as an engraver under his father, then he studied painting and worked both at the figure and landscape. He was President of the National Academy of Design for sixteen years. A portrait of William Cullen Bryant (138) and a large upright landscape, "In the Woods" (258), will give an idea of his versatility. He might be almost said to be the founder of what is known as the Hudson River School of American painters, and though in these days the tendency of art is in quite another direction, about his best work there is a sincerity and a search for detail that showed the man to be honest according to the convictions and the understanding of his environment. The first of the group to be born within the present century, Henry Inman was one of the best of the early men, and he is seen at his highest point of excellence with a portrait of President Martin Van Buren (237), which is a highly creditable performance and one that must take high rank. The face is painted with a suavity that is alluring and in fine color, with a nice sense of character. It is finished with no loss of breadth, and is as fresh to-day as when it was first completed. He has two other portraits (131 and 256), but this is much the best. Contemporaneous with Inman was Thomas

Cole, who is known by the engraving of his celebrated "Voyage of Life," famous throughout the length and breadth of this country. The example here is called "In the Catskills" (239), and is fairly representative of a somewhat small way of looking at nature, according to the manner of his day in America.

A Scotchman, George Linen, but by adoption an American and identified with art in New York for many years, has a portrait of Colonel Popham (216), agreeably painted and fresh in color, and an early genre painter, William S. Mount, is seen with a homely subject, called "Raffling for a Goose" (248), which is a good study of character, carefully drawn and composed. On the same order is a group of country people reading "War News from Mexico" (249), by R. C. Woodville, who died at the age of thirty-one, in 1856, and of whom little is known; but this example shows a clever workman who has studied his subject carefully and drawn his figures with much precision. The painting is dexterous and the scene is faithfully reproduced in a clever way. Charles Loring Elliott was justly esteemed one of the ablest men of his time, in the way of portrait painting. He was born in 1812 and died in 1868, and in his day he enjoyed great vogue, being the fashionable portrait painter of the time. Drawing well and securing a good likeness, always with some concessions to the prevailing manner of the time that insisted on more or less regularity of feature regardless of the endowments of nature, he nevertheless secured in his work virility and an artistic feeling, giving good color and fine comprehension of form. He has here five canvases of people socially prominent, including Dr. Carnochan (214) and M. B. Brady, the well known New York

WASHINGTON. GILBERT STUART.

photographer (260), as well as one of the artist himself (540).

Only lately President of the National Academy of Design, and still painting, though less active in art matters than formerly, Daniel Huntington has been a prominent figure in this city for many years, and he is represented in this collection with five canvases, portraits and figure compositions. One is called "Mercy's Dream" (241), and another is of William C. Prime (630), first Vice President of the Museum. Born the same year with Mr. Huntington, Emanuel Leutze came to America as a child and became identified with American art as an historical painter. There is a well-known work by him here, called "Washington Crossing the Delaware" (232), which will interest the visitor, though it is far removed from great art. The composition is theatrical, forced and completely unconvincing, but there is much deftness in the arrangement, intelligence in the grouping of the figures and in the general management of the canvas, and the theme is one of deep interest to Americans; but the drawing is weak, the color is unsympathetic, the technique is hard, and judged by all the canons of good art, it is wofully lacking. However, it is one of the best of the man's works, and in its time it created something of a sensation. It has been engraved and marks a certain epoch in the art of this country.

There is an indifferent example by Henry Peters Gray (218), and a portrait by George A. Baker, popular in his day—a likeness of a distinguished American painter, the late John F. Kensett (538), who, by the way, has nearly a score of pictures here. They are numbered respectively 136, 547, 588, 606, 618, 619, 620, 622, 623, 624, 625, 626, 628, 629, 641, 646, 650, 662 and 663. Ken-

sett's painting at times is tight and seems hard, but there were moments when he interpreted nature in a highly sympathetic manner, with considerable charm, and he enjoyed great vogue in his day. The late George Fuller was one of the most interesting personalities in the American art world, and left on all his work a strong individuality and the imprint of a poetic temperament, combined with a distinctive technique. There was a vague suggestiveness, almost impossible to define in cold type, that gave great charm, and this was perhaps better suited to his composition pictures than to portraits. One of his well-known paintings is here, entitled "And She Was a Witch" (574). It represents the early days of the New Englanders, when superstition prevailed; a young girl has fallen under the ban of her townspeople, who regard her with apprehension as she stands in the shadow of her doorway. The sentiment is well expressed and the peculiar rendering of the artist is eminently suited to this motive. His "Nydia" (601) is scarcely less successful. This represents Bulwer's blind girl, in the tale of the "Last Days of Pompeii," who is seen wandering hesitatingly toward the spectator. The envelopment is exquisite in the tender tones of subdued color, and the effect is in keeping with one's conception of the heroine.

A small cabinet portrait of Henry Inman (215) is by Jacob H. Lazarus, and is delicately painted, while by George P. A. Healy four portraits give an idea of the man, though not all are of high order. Healy lived for years in Paris, and in his time painted many of the rulers of Europe. He was uneven, though he always secured a good likeness, and he was commercially very successful. His portrait of a lady (233) is his most indifferent

contribution here, and that of himself (554) perhaps his best. Other earlier Americans include John W. Casilear (253 and 262), Jasper F. Cropsey (636), Thomas Doughty (228 and 246), S. R. Gifford (142), the brothers Hart, William (163) and James (165); David Johnson (183) and Thomas W. Wood (655). A decidedly interesting personality, who died before reaching forty, was Robert Wylie, represented here by a fine composition, "The Death of a Vendean Chief" (592). The scene is laid in Brittany, and the interior of the little cabin is well portrayed, while the figures surrounding the dying leader are full of careful character study. Mr. Wylie lived and painted many years in the little town of Pont Aven, Finisterre, where an artistic colony has since been established and where he died, and this picture is one of his most serious and successful efforts.

Last of the earlier men must be mentioned Alexander H. Wyant and George Inness, whose names are frequently coupled together and who represent probably the highest achievement of American art in a landscape way. George Inness was the stronger personality of the two, and at his best he yields to no man in his profession as an interpreter of nature out of doors. Nervous, active, synthetic, and seeking always the truth, his canvases breathe the sentiment of the fields, the sky and the growth of trees and green stuff. Impatient of technique, he made through his career all manners of departures to gain his ends. He scraped, he glazed, he painted directly and repainted and experimented in many directions, but there were ever to his slightest efforts virility, directness and a bigness of conception that stamped him as a great artist. He has a large canvas here called "Peace and

Plenty" (317), which shows his command of his medium, and smaller ones, such as "Evening" (567), "Sunset on the Passaic" (134), and "Autumn Oaks" (586), which give his charm of sentiment and his knowledge of landscape form and construction. There is also his remarkable canvas "Delaware Valley," formerly in the Clarke collection, considered by many to be the man's masterpiece, together with a large canvas, painted in Italy, called "Barbarini Villa." Neither of these last two is numbered. In contradistinction to the nervousness and inquietude apparent at times in the labors of Mr. Inness is the tender sentiment and poetic quality displayed by Mr. Wyant in the four examples here, all depicting the more reposeful side of nature, interpreted through a gentle personality by well equipped mind and hands. The works here (364, 365, 366 and 605) are stretches of evening landscapes, touched by the warm glow of the departing sun, or illuminated by opalescent tints of twilight, colorful, refined and permeated with the spirit of the time and the place, the work of a genuine artist.

A QUARTETTE. WILLIAM T. DANNAT

MODERN AMERICAN PAINTERS.

IT is to be regretted that there is not a better showing of the works of the modern schools of American painters at the Metropolitan Museum of Art, and that the visitor is unable to inspect what there is of importance in sequence. The institution possesses no particular fund for the purchase of such productions, and depends largely on voluntary contributions

to augment the collection, but it is hoped that time will rectify this, and with the new additions now building there will be an opportunity for the assemblage in separate galleries of the different groups not only of our own, but where possible, of foreign work. At present American pictures are scattered about in a haphazard sort of way, and while there are a few examples of some of the best men, the general showing is hardly comprehensive.

Indeed there is not what might be termed a distinctly American School after all, for American art is largely the result of influences of the studios where the men have obtained their preliminary instruction when they have studied abroad, or when such training has been secured at home, then the predilections of the masters who have almost invariably studied abroad prevail. Of course, France is largely responsible for the trend in art thoughts of the majority of our painters, and by France is naturally meant Paris. For twenty-five years now that city has been the favorite abiding place of the student, and in some cases, the full-fledged artist. French ways and French thought have predominated, and the academic training of its schools has, it must be confessed, been of the best, for the course of instruction there is thorough, the facilities are unusual and the public-spirited course of the Government has made it possible for the student to take advantage of the chances offered at only a nominal cost. Life in the city is most reasonable in the matter of expense, the galleries are of the best, and the town itself is a delight to the eye and a joy to the æsthetic senses.

Thus it is that our men have flocked there in large numbers,

and as naturally they have come away bringing the traditions, the mode of thought and the technique with them. Many of them have been content to follow blindly these Frenchmen in their ways of looking at nature and the manner of expressing themselves. They have painted the French peasant in many poses, at many occupations, and under different circumstances, or they have rendered American landscapes through the French temperament. In at least one case a painter of portraits has out-Heroded Herod in imbibing the best his master had to offer and then surpassing him in his technique, adding the nervous American temperament, and gaining an ensemble that has given distinction and individuality. Some of the Americans have combined two or three schools and produced results that at first glance seem original and personal, but which on closer analysis betray the source of inspiration. Munich, too, has contributed not a little to forming the style of some of our men, while the Dutchmen, and possibly the Austrians, have had a certain influence. But it is after all the French who have dominated, and their modern figure painters have set us the pace, while the "men of thirty," as the group of Barbizon painters are referred to, are responsible for most of the landscape inspiration apparent in the products of the native worker, in our galleries and exhibitions.

A few of our men have, however, retained an unmistakable individuality, and unfortunately some of the best of these are unrepresented here. Whistler, an American of decided originality, is conspicuous by his absence, but happily we have a really fine example of the work of one of the most brilliant of the younger men, John S. Sargent, whose portrait of Henry G. Mar-

A COZY CORNER. FRANCIS D. MILLET.

quand, the President of the Museum, is a performance of a very high order. It is numbered 638, and represents the sitter in an easy, graceful pose. There is an air of much distinction to all that Mr. Sargent does, and this work is more than usually successful. The color is swept in with wonderful facility; the arrangement of tone is refined and reposeful, while the painting of the flesh is broad and certain, showing knowledge and equipment of a man who is thoroughly trained from the foundation upward. It is a matter of regret that this man is not further represented.

One of the older men, Eastman Johnson, has kept his art young, and maintained the pace with the latest arrivals in the profession, for he has ever been a severe student, and has always looked at nature in a big way, expressing himself with an engaging simplicity and an artistic directness that have made his work respected and admired. All of his pictures have a certain distinction, whether portraits or figure pieces, and his group here, called "Two Men" (123), is a sterling good example of his best manner. When it was first shown some years ago at the Academy of Design it was entitled "The Funding Bill," as the sitters were men prominent in banking circles, and that financial measure was then a popular topic with the public. The painting is strong, the color is capital, and the drawing and modelling are fully satisfactory. Mr. Johnson has also a small portrait of the late Sanford R. Gifford (585), the painter, which is sympathetically rendered and very like the man.

While the portrait of Walt Whitman (607), the poet, by John W. Alexander, is interesting and well rendered, it does not, per-

ON THE OLD SOD. WILLIAM MAGRATH.

haps, represent the latest achievements of this able painter, who of late years has lived much abroad and has advanced greatly in his art. The present work, while, clever and personal, lacks the authority of recent efforts, which are more certain in the technique and show greater individualism in conception. Mr. Alexander's leaning to the more advanced schools has only resulted in developing a greater personal color scheme, enabling the artist to express himself in a manner more engaging and more distinctive. An American who has achieved much renown in Paris, but who of recent years has been seen little at home exhibitions, is William T. Dannat, here with one of the best works that he has possibly ever signed, though there are those who prefer later and more impressionistic canvases. The present picture is one that is popular with visitors, and is called "A Quartette" (661); it represents a group of Spanish musicians seated, probably in a corner of some cafe, in front of a window, through the blinds of which struggle a few rays of sunshine. It is in the nature of a tour de force, is realistic and effective. The types are well rendered, the poses are natural, and the whole scene is as if one looked through a window and saw the actual occurrence.

A notable picture, modest as to size, but which has attracted much attention and gained instant fame for the artist when it was exhibited, is "The Chess Players" (581), by Thomas Eakins, who is likewise a portrait painter of repute and a successful teacher in the Philadelphia schools. The title is explanatory, and the men at the table are drawn and painted with dexterity, and show much artistic knowledge. Further, the personages in the canvas are well arranged and the light is agreeably disposed,

LAST MOMENTS OF JOHN BROWN. THOMAS HOVENDEN.

while technically the work compares with the best modern genre painting of this order. Although a Munich man in his training, the later work of William M. Chase shows rather French tendencies both in color and in general conception. Mr. Chase has been identified with art in New York for many years, as a highly successful teacher, but he has found time to do much painting, in his activity working at the figure, landscape and still life. He possesses great facility and must be considered as a leader among the younger men. He is represented here by a portrait of a "Lady in Black" (121). A charming, naive piece of work is a head, "Portrait of the Artist's Wife" (219), by the late Dennis M. Bunker, whose death at an early age was a loss to American art. There is much sincerity about this performance; the work shows fine qualities of drawing, and altogether there is an air of distinction that raises it above the ordinary.

Alden Weir, who comes of a distinguished family of artists, is represented here with a large canvas called "Idle Hours" (550), with two figures broadly painted and interesting in the arrangement. The work differs from recent departures by this artist, who since the painting of this canvas has made artistic progress that renders this picture scarcely representative. By Carl Marr, a picture of two peasant women called "Gossip" (536), attracts popular attention. It is ably painted and faithful in all the details, with a realism that is entertaining and a novelty in the surroundings and costume that is interesting to the average visitor, and there is another composition by this same man, entitled "The Mystery of Life" (182), which is more or less in the nature of an allegory, and none the less well painted. George H.

Boughton is included among the Americans, though he was born in England and has lived there most of his life. But he did work in New York for many years and he is an associate of the National Academy of Design. He has a style peculiarly his own, that is easily recognizable anywhere. He has painted many pictures of the Puritans; indeed, he is quite identified with such subjects, and in them he has been highly successful. One of them he has here, called "A Puritan Girl" (474), and it differs little from others of the same subject he has painted. It is dainty, gentle, cleverly suggestive, quite unreal and entertaining, and it will find many admirers. Another picture by the same man is a landscape called "A Golden Afternoon" (137).

An Irishman by birth, but thoroughly identified with American art, the late Thomas Hovenden was an able painter and a sincere workman, as two compositions here will show. One of these is of historical value as representing a most important episode in the story of the cause of slavery. This is "Last Moments of John Brown" (235), and recounts the unhappy ending of the life of the distinguished champion of liberty. The scene is the moment when John Brown is being led to execution, under the escort of soldiers. He is stooping to embrace a negro child, whose mother tearfully holds it up to the doomed man. The composition is impressive and the crowd, the military and the unhappy man himself, are all portrayed with great realism and painted in an able way. Mr. Hovenden's other picture is called rather confusedly "Jerusalem the Golden" (576), and it is difficult to quite comprehend the motive. A young woman is seated in the centre of the composition and by her side is a young man. At a piano

in a corner of the room some one is playing, while another person is singing, possibly a song by the title given the painting. While the color is excellent and well rendered, the sentiment is somewhat forced and unreal. But there are fine qualities about the work, and it cannot be passed by carelessly.

From the same country, William Magrath has also been identified with New York life for many years, being a member of the principal art societies of this city. He has a characteristic canvas here called "On the Old Sod" (632), wherein an old Irish farmer stands in contemplation of a stretch of country. The type is well studied and the execution is excellent. By Walter Gay, one of our painters who has resided abroad continuously for many years, there is a picture of some French peasant women, called "Les Fileuses" (659), who are sewing. There is little to the composition save technical dexterity, and it is the sort of canvas of which one sees many in the Paris Salon, but it will be found to be of interest, and though it does not represent the more recent advance of Mr. Gay in his art, it has elements of popularity. Francis D. Millet, writer, war correspondent, illustrator and decorator, a many-sided man, is here with one picture, clever in its manipulation and interesting in subject. It is one of the admired things in the Museum, and it is dexterous, rather than otherwise. It is called "A Cozy Corner" (150), and represents a young girl in a sort of Dolly Varden costume ensconced in a window seat of an old English interior. A subject essentially native is "The Bridal Procession" (193), by Charles Y. Turner, which is an illustration from Longfellow's poem of "The Courtship of Miles Standish," and the picture represents Priscilla, on John Alden's white bull,

YOUNG HOLSTEIN BULL. CARLETON WIGGINS.

accompanied by the wedding guests, who march across the fields. The theme is interesting and the artist has entered into the spirit of the scene engagingly. By Charles F. Ulrich there is an exceedingly clever small panel of "Glass Blowers of Murano" (577), painted most dexterously and drawn well. The picture attracted much attention when it was first shown, and secured a prize at the exhibition. A cattle picture by Carleton Wiggins (557), one of the best of the American animal painters, is strong, vigorous and drawn with fine appreciation of anatomy and construction, while the color is just and well managed in all its relations. Will H. Low has one panel here called "Aurora" (175), and this work about completes the list of figure compositions by which Americans are represented in the Museum.

The remaining examples are of a landscape order, and of these half a dozen claim attention. Charles H. Davis, an artist with a nice appreciation of the refinement of twilight and sunset effects, has two works, both of which are called "Evening" (177, 539), and in each case may be seen the qualities he possesses to a high degree, of sweetness, truth and sentiment. H. Bolton Jones, admired for truthful delineation of springtime and autumnal effects, has two such subjects (132, 600), interesting in line and well composed, with agreeable color. There is a fine wood interior by R. M. Shurtleff (535), and Edward Gay, in a large landscape of a stretch of Westchester County (664), displays some excellent painting, and has evolved an agreeable composition. By William A. Coffin there is an effect of "The Rain" (160), wet and dreary enough and which realizes the scene with faithfulness. Swain Gifford contributes a scene "Near the Coast" (543), forci-

ble and good in color, and then there is a soft, toneful effect of "Venice, Moonrise" (546), by Samuel Coleman.

FULHAM. SEYMOUR HADEN.

DRAWINGS AND ETCHINGS.

IN the main hall, known as Gallery 4, is a collection of drawings by old masters, composed of two portions, the first having been collected by Count Maggiore, of Bologna, in the latter part of the last century. To this have been added the collections of some Italian gentlemen, Signor Marietti, Professor Angelini and Dr. Guastalla, and the whole finally came into the possession of James Jackson Jarvis, American Vice Consul at Florence. He in his turn made additions, and Mr. Cornelius Vanderbilt bought the entire collection, which he presented to the Museum. The second portion, numbered from 671 to 851, was collected and presented by Cephas G. Thompson. The attributions are by the former owners, and while some may be a

matter of speculation, there is plenty of genuine material; where there is any doubt, the work is, at least, unquestionably of the school, and gives a fair idea of the manner of the men. These drawings are in glass cases, carefully numbered, so that the visitor will find much of interest in a careful inspection of the handiwork of men of a time far removed from the present, when different notions and ideals prevailed.

As is inevitable in material so old and which has passed through so many hands, some of the work is stained and faded, or creased and worn, and generally bordering on a state of decay. But there still remain examples as fresh as when the draughtsman first left them, and in every case the intention of the artist must be taken into consideration. There are pinholes in many of the sheets, and here and there squares are drawn across the paper. These, it may be stated, are, in the first place, for the purpose of transferring the lines to other paper or canvas, or for enlarging the design to greater size. The latter mode prevails to a great extent even in these days, when it is customary for the painter to make modest sketches of his composition in a general way and then throw them up for final work. With these older workers red chalk was a favorite medium, as will be seen here; sometimes they worked in pen and ink and gave a water color wash afterward to strengthen the design. Again, white crayon was used freely to accentuate the high lights, and sepia was a favorite color to wash over the work. A combination of three or more colored chalks was used once in a while, and occasionally flat washes of water colors gave an impression of completeness and finish which made the composition take on the air of a picture. Generally,

however, one or at most two colors sufficed, and pencil or crayon was the medium.

By Raphael (58), the figure of a man about to plunge downward, is strong and certain to touch, while the anatomy is expressed with knowledge and force, and it is very suggestive, a quality, by the way, that is apparent in many of the designs here. It is not so much in these works a question of elaboration or result, for in many instances the lines are few and seem vague, but it is what they are intended to express that gives them value, and this is, of course, more apparent to the trained artistic eye than to that of the layman, who does not always, perhaps, altogether understand the point of view of the author. A mere line or two will sometimes mean volumes to a painter when it is well expressed, and be worth more than the most finished drawing, indifferently done, from the point of view of fidelity and artistic intention. Good work, however, is always authoritative, and the visitor will soon see the distinction possessed by the strong men and will be impressed by the certainty, the directness and the comprehensiveness the best of these men possess. In a figure (72) by an unknown man this is apparent at once. It is the merest suggestion and can scarcely be analyzed, but it means much, for with only a hint the artist has defined his motive and suggested a great deal.

Note a female head (90) by Bronzino, drawn in red chalk, and see how well expressed are all the forms; look at the fine gradations of the cheek, the chin and the eyes; all are put in by a man who knows. You cannot pass by a head for a statue (92), by Michael Angelo, for there is force and authority in every line.

BEBE LALOUETTE. JAMES McNEIL WHISTLER.

This is also in red chalk, and is worked out with simplicity, yet effectively, in a convincing manner. Or, there is a fine nude figure, seated, by Baccio Bandinelli (96), a contemporary of Michael Angelo, and a sturdy workman who draws excellently well and "knows his metier," as the French say. The names here are mostly Italian, and include such men as Salvator Rosa (94, 98), Antonio Tempesta (23, 89), Il Rosso (105), Pollajuolo, (114, 115), and Andrea del Sarto (104, 106), who, in drawing in black crayon, touched with white, has evolved a youthful head (118), put in with freshness and charm. Here is a sketch by an unknown (126), called "Prophetic Figure," which is indistinct and merely suggested, but yet full of possibilities, as will be seen by careful examination. A foreshortened figure, by Michael Angelo (136), is interesting and well rendered, and also a couple of saints in adoration (149), painted in guash, or water color, mixed with body white, is extremely suggestive.

We pass by work by Pontormo (122, 124), Antonio Tempesta, Baldassare Peruzzi (145, 147), Pocetti (88, 146), Fra Bartolommeo (132, 134, 135), and Micarino (165, 167, 169, 171, 172, 183, 184, 747), all well known to collectors and students of Italian art, and we come to a piece of careful, fine pen drawing, executed in great detail, by Andrea Mantegna (189), which is a design for a decoration for the Palace of San Sabastiano, at Mantua; and there are two heads of saints, by Perugino (197), which are touched in with white and are attractively rendered. There are elaborate compositions here in embryo, later perhaps, to become masterpieces, and one is a "Holy Family" (228), artist unknown, but of the school of Correggio. This is executed in red chalk,

DUSTY MILLERS. SEYMOUR HADEN.

and is well arranged and placed and worth study as showing the artist's manner of evolving his theme at the beginning. The study of a nude figure seen from a rear view, by Caracci (263), in red and black, shows the artist's familiarity with the human form and his ability to express himself in line, while two men struggling (301), by Giovanni da Bologna, is powerful in the expression of action and strength, all the muscles standing out, conveying a sense of vigor, the development of the athletic being apparent.

There are many drawings by Guido Reni (313, 314, 320, 321, 325, 326, 327, 328, 329, 331, 689, 691, 694, 721, 778), generally of religious subjects, Madonnas and children, cupids and other figure subjects, all of which are of interest and are drawn care-

fully, while there are nude figures, by Gandolfi (335), and Biblical studies by Salvator Rosa, who has also "A Man with a Jug" (348), highly interesting. The latter also has a number of landscape drawings. But there are greater names here, and that of Giovanni Tiepolo claims attention. This famous decorative painter of Venice has many notes here, designs for ceilings and walls, groups later to be utilized for mural work. The freedom of manner evident in his painting, for he was a master with his brush, is apparent in these sketches, which though hastily indicated, have a nice sense of line and decorative feeling. Remark Nos. 362, 366 and 367, for they all have interest and convey an idea of the man's first conceptions of his compositions or his studies for figures. The master of this man is here, too—Paolo Veronese, who has several subjects, one of which is "A Music Lesson" (375), and another is a study of heads (376), with a third, "The Finding of Moses" (380). He worked with consummate knowledge, with sureness, and, indeed, like a master, as will be seen if one will take the trouble to look carefully into the work. The name of Titian is here, and while there is possibly doubt of some of the attributions, one may find material for study. A little portrait (397) is characteristic, and there are some landscapes, with a number of works credited to the school of Titian, and it will be remembered he had many pupils who followed his manner very closely, both in the drawing and the painting.

Jacopo Tintoretto, called Il Tintoretto, a pupil of Titian, is represented here by several drawings. This famous Venetian left a mass of work, and was ever experimenting and drawing compositions, some of which saw the light of day later in grand

compositions in church or palace, and others died in the first stages on the paper of his note books. However, there are several studies for figures, or for compositions, and of these a "Bishop with a Book" (442) is entertaining in line and well suggested, and so a scheme for a picture of the "Sacrifice of Noah" (427) may be studied with profit. The "Writing on the Wall" (425) is full of possibilities for a big work. Guardi, painter of architectural bits of Venice, is here with a drawing (436), and there are other men of his country, who may not be mentioned, but who are full of interest in many ways. From these we come to the Dutch and Flemish painters, whose drawings were on a par with the excellence of their color work, and, of course, those by the great Rembrandt (445, 446, 450, 451, 452, 453, 454, 455) must be studied carefully, for this man was a master of line no less than of chiaroscuro, and his etchings are the best expression of motive by simple strokes perhaps that exist; while he is not represented here at his best, what there is shows his freedom of touch, his management of the line, whereby he gets full value each time, together with his directness of purpose.

The splendor of the painting of Sir Anthony Van Dyck makes the drawings by him in the Museum of great interest, and though they are of varying degrees of excellence, some of them are entertaining, particularly one of a "Madonna and Child Surrounded by Cherubs" (457), which has touches of blue in among the lines of the red chalk. Some Rubens (465, 466, 468, 471) are not too impressive, and by others of the same school there are portraits and figure work. By Adrian Van Ostade there is an "Itinerant Fiddler" (469), which is washed in colors, and is picture-like in its

finish. The school of Murillo shows some examples, of which a "Madonna and Child" (491) is attractive, and there are works by the great Spaniard, Velasquez, notably a stipple portrait (498), with a "Cavalry Battle" (499), and the subjects 500, 501, 502 and 503, wherein there are action and a big way of looking at forms and the ensemble.

Among the Frenchmen there are the names of Pierre Subleyras (514), Francois Boucher (515, 523), Antoine Watteau (522, 524, 525, 526). Nicholas Poussin (527, 547, 554) and the highly interesting Jacques Callot, who has a little group of works numbered from 528 to 539, all of which are worth careful inspection. In the cases near the railing of the gallery a number of drawings by Michael Angelo, of details for decorative schemes, are instructive, and here one may see work by Raphael (44, 58, 727, 734, 739), Paul Veronese (373, 380, 698), Caracci (248, 260, 743, 765), Maratti (49, 758, 766), Correggio (215, 230, 759, 781), Mme. E. V. Lebrun (540, 731), and a collection of sketches of the figure by the famous sculptor, Canova, which shows the man's studies of the human form. Other names which figure here are Cadel, Coypel, Claude Lorrain, Penelli Cannucini and Pinetti. Nor must the point work of an able modern Frenchman be overlooked, for A. Legros, professor in the Slade School, of London, and a man of distinction with the etching needle, has a collection of drawings executed in silver point, some of them done in an incredibly short space of time, but all of them sincere and sure to have popular appreciation. There are fourteen, and they include portraits of men, women, children and the nude.

If the American Whistler is not represented in the paintings,

he at least may be seen here with his etching needle, of which he is considered one of the modern masters, and he may be compared with Seymour Haden, an English worker in the same medium, likewise of great distinction. There are here Mr. Whistler's famous "Chelsea Wharf" (25), a beautiful expression by line of a theme of simple dock and river; the "Bebe Lalouette," a small boy with an old fashioned cap, delightfully frank and embodying a feeling of child life, and "Vauxhall Bridge" (32); there are in all some twenty-five or more works. Mr. Whistler knows the value of a line as well as any living artist, and he is able to express himself with remarkable simplicity, as will be seen by a study of these works, while the printing of these plates, mostly by the artist himself, makes them still more valuable, for he has obtained all there is to the copper by his superior knowledge of the possibilities of the ink and the proper wiping of the metal. The work of Seymour Haden (1 to 23) is possibly a trifle more conventional than that of Whistler in the motive, but it is scarcely less happy in line and in the disposition of light and shade. Several of his famous plates are here, and they include landscapes and views of the sea and shore, with bits of English villages, engagingly rendered and dexterously bitten, or wrought out by simple line.

An able Frenchman, Charles Jacque, is likewise represented by nearly a score of etchings (48 to 63), wherein the motives are carefully considered and worked out in great detail. The subjects are of his native land, of the peasantry, animals and landscapes, interiors of farmhouses and blacksmith shops, all showing fine artistic feeling and much knowledge of composi-

tion, with a thorough command of the possibilities of his medium. There are prints from Turner's Liber Studiorum and other of his works (64 to 71), and there are plates by A. Appian, A. Taiee, Daubigny, Edouard Frere, Meryon (a most distinguished French etcher), Lalanne, whose name is associated with charcoal drawings, and Frederick Walker, the Englishman. These conclude the drawings and will give an idea of the collections. The visitor can see them in the best of light, under excellent facilities for study, and an hour may be profitably spent among these ancient and modern workers, most of whom were masters with the point and who here show how much may be expressed by a few strokes of the pencil, the pen, the needle, or a piece of chalk.

EARLIEST KNOWN MINIATURE OF WASHINGTON.

WASHINGTON, FRANKLIN AND LAFAYETTE COLLECTION.

OF special national interest is the exhibition in Gallery 11, known as the Huntington collection, relating to Washington, Franklin and Lafayette, presented to the Museum by W. R. Huntington with contributions, and other gentlemen, together with loaned articles, consisting of many portraits, engravings, medals and statuary, with not a little faience and curios of the time concerning these distinguished men. Mr. Huntington was an American, who resided for nearly two score years in Paris. He was a man of fortune, the inti-

mate of many of the prominent men of his time, and of a literary turn, contributing to the periodicals of the day. He began this collection in a modest way, and with its growth and importance he became profoundly interested in the work. He made his friend Mr. George A. Lucas, of Baltimore, his executor, and gave the collection to the Metropolitan Museum of Art. From time to time Mr. Lucas has given material of the time relating to the men, including the famous portrait of Franklin by Duplessis, while Mr. S. P. Avery has also made valuable contributions, materially adding to the importance of the collection.

Perhaps the most important contribution here is the original death mask of the first President of the United States, which was formerly in the possession of the Hon. Henry A. Wise, of Virginia, and is now loaned by the Hon. George Shea. The expression is like that in most of the existing portraits and is easily recognizable. It possesses strength, dignity and fine character and is of the deepest interest. There are also likenesses in oil, by Edward Savage, a painter of Washington's day, and Colonel John Trumbull, who has also some miniatures on ivory; busts in marble, plaster and terra cotta, with representations of the great man in faience, on china and pottery, on silk and in other mediums. Even the Chinese have taken a hand in the general effort to perpetuate his memory, for here may be seen a curious Oriental painting, on the most delicate silk, of General Washington attired in the flowing draperies of a Chinaman, with a decidedly Oriental cast of countenance, but still recognizable. Still another Chinese artist has portrayed him, having made a copy in water color of an American picture.

FRANKLIN. DUPLESSIS.

These portraits continue in a variety of forms and different expressions, which are most interesting to study, and it is doubtful if a more complete collection exists. There are some etchings, the original plates being preserved in the cases with the impressions alongside. Here is that by E. Bocourt, from the Christ Church bust ; the plate and proof by Henri Lefort, from the miniature by Peticolas, made in 1796, and those from the miniature by C. W. Peale. In the case, between these last two, is a saucer owned and used by Washington and bearing his monogram. Many curious pitchers bear pictures in color, or modellings in relief, of Washington, and some of them are most rare. Not a few are absurd in their curious likenesses, and others again are highly artistic. One unusual wood carving, on the top of a box, excellently well designed—a bust portrait—was purchased by Mr. S. P. Avery in Holland and presented to this collection. A large life size silhouette in black, is framed here, and there are innumerable prints of the day and a later period, some of them colored, most of them published in America, and a few coming from abroad, France contributing the greater share. These last do not always come up to the standard of dignity and impressiveness of the best examples, but they will repay study and may be seen in the revolving cases. Among the engravings may be mentioned work by Edward Savage, W. Sharp, F. Bartoli, D. Edwin and W. Nutter; the large engraving, by Langier, after the painting by Cogniet; the Trumbull portrait, on the Trenton battlefield, engraved by W. Warner; a most amusing set of French proofs, including a tall and slender military gentleman, meant to represent Washington, standing in a grove of palms. Then there

A LAFAYETTE PLATE.

is the fine plate, by James Heath, the Englishman, after the famous portrait by Gilbert Stuart, owned by the Marquis of Lansdowne; the Rothermel picture, engraved by A. H. Ritchie; the fine Marshall engraving, with many embroideries on silk.

The large and effective plate by Henri Lefort should not be

missed, nor that after Rembrandt Peale, by Adam B. Walter, and there is an apotheosis of the great man, also by Peale, engraved by Edwin, which, unfortunately, is not impressive. In the centre of the room there is a statuette of the General on horseback, an original study for a colossal statue destroyed by fire at the Crystal Palace in 1855. This is by Baron Charles Marochetti, an Italian sculptor, and if somewhat conventional in design is, nevertheless, workmanlike and able in its rendering. There is, in one of the engraving cases, a document signed by George Washington as President of the United States, dated August 4, 1789, appointing Benjamin Walker Naval Officer of the Port of New York, wherein both printing and writing are nearly as fresh as when first executed. Above this is an engraving representing Washington being translated to glory by Time and an angel, while Columbia and an Indian weep at his tomb. There is no indication as to either artist or engraver, but the print was published in Philadelphia, in 1802, by Simon Chandron.

Scarcely of less interest is the material appertaining to Benjamin Franklin, consisting almost altogether of portraits, the larger portion of which are without title or indication of authorship. The well-known painting in oil by Duplessis, the French artist, executed for the Viscount de Buissy, is here, and is like the man as the world knows him through portraiture. In a coat of red, with a fur collar, the Quaker philosopher looks benignly down, his splendid face being full of intelligence and thoughtful dignity. Not all the portraits here convey so satisfactory an idea of the man, for they run the gamut from this through a lot of sketchy work, bas-reliefs and drawings, down to Japanese inter-

CHINESE PORTRAIT OF WASHINGTON.

pretations, which, while more or less ingenious, are by no means the Franklins of pleasant memory. These, it may be added, of which there are many, embrace some bas-relief work in colors, with Franklin in Japanese garb, kakemonos in water color and guash drawings. There are some small panels in oil, by unknown painters, many miniatures and statuettes in faience, marble, alabaster and other material, with bronzes innumerable and many medallions.

An autograph letter to his friends, Dr. and Mrs. Barr, dated November 14, 1785, will give an idea of the man's charm of manner, his witty expressiveness and his warm friendship. Another

portrait in oil is by Stephen Elmer, and shows Franklin, in a green coat with a smile on his face, engrossed in a newspaper, and there are two pastel portraits. Of prints there are many, mostly French, for it will be remembered that as special American Ambassador to Paris he had a grand success socially, as well as politically, in that city. The portrait after Van Loo, with enormous great spectacles, is very interesting, and the engraving here by Alix is colored. The drawing after the bust by Houdin, by Boumin, is engraved by Chevillet, and is here. There is a curious collection of small prints of quaint design and quainter workmanship, and of American drawings there are quite a number, including the Chamberlain portrait, engraved by Fisher, and also the Wilson picture, mezzo-tinted by McArdell.

Lafayette shares an equal representation with the other two men just referred to, and there is collected here a series of portraits from youth to old age of the patriot General, whose name is so intimately associated with the American struggle for freedom. His countrymen have modelled him in bronze and plaster, making artistic creations in bas-reliefs, medals and plaques. He is painted on china also, and engraved in the highest style of the art, and his features have been distorted in many ways.

One may see in a curious print the youthful features of Marie Paul Joseph Roch Yves Gilbert Mottier, Marquis de la Fayette —to give his full title—and remark a handsome face in a curled wig, and pigtail tied with ribbon. We learn that he is "Marechal des Camps, General de la Melice Parisienne," but the print does not give a trace of warlike ferocity. More convincing is a print after the painting by Jean Weyler, engraved by Guerin in 1792.

Ary Scheffer painted him in 1822, and the thirty years have made him an old man, but still distingue-looking, with his hat and cane. There is a curious document calling him the "hero of two worlds," announcing his acceptance once more of the command of the National Guard. This is lithographed after the original, executed with a pen by one A. Berliner, a writing master, so to speak, and there are flourishes of the most gorgeous and complicated nature, with a portrait done in point. Then there is the same distinguished Frenchman, on the field of battle, enveloped in a voluminous gray cloak; also in the splendor of his full uniform, at a review; on horseback; and, again, seated in a blaze of light, receiving the shades of the Continental army, whose spirits are flocking to honor him. He is also seen in prison, with a blacksmith forging on him chains and manacles, while a beatified expression lights up his face, and a file of absurd soldiers in wigs and great shakos look on with much commiseration. There are other objects of interest, but enough has been referred to for the reader to obtain a general idea of the collection, which is thoroughly enjoyable.

CHINESE PORCELAIN, GARLAND COLLECTION.

THE PORCELAINS.

THERE is an extensive group of porcelains at the Museum, coming from various sources, a considerable portion of it being loaned. The principal collection is that loaned by the well-known collector, James A. Garland, and consists of some twenty-three cases, arranged along one whole side of the gallery above the main hall. The showing here is very complete, and the

collection in its entirety is one of the most valuable in the world. It enjoys great fame among collectors, and affords material for the intimate study of the art, of which the Chinese are the most successful practitioners of all workers. It is not given to every one to have an appreciation of the charm of this attractive and difficult art, and, as in other matters of an æsthetic nature, much study is required to fully comprehend the motives and the achievements of the men who have produced the many rare and beautiful pieces. But it will be immediately apparent to the layman that some of the objects here are the result of rare skill, an intimate knowledge of chemistry in the production of exquisite color effects, of an infinite patience in the management of kilns and the firing processes that have resulted in the production of such wondrous colors, delicate forms and fascinating textures.

As the Chinese are the best at the work of producing beautiful porcelains, they are also the first known nation to begin its manufacture, and though there is much mythical lore on the subject, the beginning of the art dates really from the sixth century of the Christian era. To speak of the different dynasties in a brief review would be but to confuse the reader, for the names are many, of peculiar spelling and pronunciation, and the catalogue will give in detail such particulars. This article is intended mainly to interest the reader, to give a general idea of the collections and to call attention to the more important pieces. From the ninth to the twelfth centuries the manufacture of porcelain received great development. The dynasty of the Mings gave the art its greatest impetus. Porcelain is distinguished from other ceramic products by its whiteness, transparency and vitrification,

and it is made in hard and soft pastes. It is composed of a mixture of feldspar and quartz and a hydricated silicate of alumina; the first two give transparency, and the last plasticity and strength. It is prepared most carefully, and finally put on a potter's wheel, where it gets its attractive form according to the taste and the skill of the potter. It is fired and colored, and fired again, sometimes receiving many bakings before a satisfactory result is obtained, and it should be borne in mind that the element of chance enters largely into the result in the matter of the final color. Many of the blues, for example, that do not go just right at the beginning, receive on second firing a coat of red, and the result is a purple. Similarly, the yellows receive blue and become green in the end, and so on, until some satisfactory result is obtained.

This is, of course, only a general description of the methods of the potters. Other details are necessary in the difficult and elaborate decorations that are seen on many of the pieces here, which require the most careful and patient preparation, and of which a full account may be had in special writings on the subject. However, in the single colors, the requisites are fine tones, a perfect surface and artistic shapes, and so far are the good pieces above the commonplace that their distinction is at once felt intuitively, as it were, and one hardly needs any special education to be impressed with the excellence. The shapes in the Garland collection are almost infinite, and seem to have exhausted all the ingenuity that the brain of man could suggest. It is, of course, impossible to refer in detail to all the beautiful things here, but a few may be pointed out as more noticeable, though each case

CHINESE PORCELAIN, BLACK HAWTHORNE VARIETY.

is a study by itself, and will entertain the visitor many an hour. In case 1 there are large vases depicting court scenes, in many colors, painted like miniatures and perfect in the forms and the representations of the incidents. These are variously decorated and are of the period 1661-1722. There are rare, queer dragons here and teapots of peculiar and quite original shapes. In case 2, are vases with decorations on a black ground, one of the most difficult results to obtain. The pieces are mostly large, and there are some animal figures here as well.

Rose enamel is the prevailing color in case 3. Now and then there are single color pieces of beautiful reds, or greens, or other tones, and in case 4, there are some plates made for European patrons bearing the coat of arms of some distinguished family and the name; thus one may see that of Brabandt and of Loven among others. Blue dominates in case 5, and a remarkable variety of tones of this color has been obtained. Two beautiful Hawthorne jars may be seen here. In the next case are delicate egg shell plates, cups and saucers, though always there are many magnificent vases, objects of interest and figures of birds, animals and gods. Now and then there is a lantern of exquisite design and seeming entirely impracticable for any use, save for a place in some cabinet, to be admired for its delicacy of form, color, or its fragile daintiness. Greens in case 13, are ascribed to a province of China, where porcelain manufacture has long been forgotten, and there are several pieces of clair de lune, a sort of tone of gray blue, approximating moonlight, as the name indicates. In case 14, are many curious pieces, such as figures of gods and heroes of mythology, cages, animals and pipes, and in case 16 are teapots in

many varieties, shaped as monkeys, cocks, fishes, flowers and dragons.

When it is remembered that these cases contain from fifty to seventy pieces each some idea of the size of the collection may be had. The dexterity with which these Oriental workers have utilized the forms of flowers, leaves and growing stuff, to furnish motives for new and unique forms, is truly remarkable. There is a jar in case 20, with floral decorations, that is most beautiful and well worth careful examination, for it is delicately wrought out and attractively modelled, quite apart from its remarkable color. While the beauties of these pieces are at once apparent, it would seem to almost any visitor that there is behind the first impression such a wealth of invention, so much variety in the color and such wonderful achievements in the comprehension of the possibilities of the chemical arrangement of pigment, that careful consideration will give rise to a further appreciation and a deep respect for the skill and the artistic endowments of this strange people.

On three sides of the walls of room 20 are cases of Japanese porcelains and wares, loaned by Mr. and Mrs. J. Everit Macy, who have also a case in the middle of the room. The collection is notable for its beauty, as well as for the ingenious ugliness of these Oriental artists. There are great vases illuminated in many colors and made in many shapes, of Imari porcelains, and there is a big water vessel, decorated mostly in green and yellow, having some figures at a game of checkers, and these are of the latter part of the last and the first part of this century. A dragon of most unique horribleness, several figures of high born ladies and

a fat and absurd statuette, half lifesize, of the god Hotei, with a boy clinging to his skirts, should all be observed. These are in cases numbered from 21 to 26. In cases 14-20 is a varied assortment of china and porcelain, bowls, jars and vessels, many blue and white, and mainly in queer and unusual forms, with quaint decorations and much delicate openwork. Many of the pieces will repay the most careful study.

Cases 8-13 contain teapots, jars, water vessels and vases in faience and stoneware. Some of these have raised figures in rich and beautiful colors, others again have been twisted by the potter in remarkable shapes, and more follow conventional designs, but with elaborate ornamentation. There is some very attractive Kyoto faience among these, with lovely deep blues and brownish yellows, wrought out in graceful figures of conventionalized flowers and fruits. In the smaller case there are many so-called Alcove ornaments of stone ware, comprising dragons, figures of grotesque men, birds and animals, including bulls and horses, but all having some curious Oriental significance. Note here a figure (20) in blue and green, a group in brown—a sort of Japanesque "Croquemitaine," and a figure in a red robe (105) "Daruma." There is also a quaint bottle (150) dating back to 1800.

A case of tea jars and bowls, presented by Samuel Colman, contains an interesting collection of the ware generally in use in Japan, and is mostly in browns of various tones and simple shapes. Two of the more elaborate of these are 231 and 226, the latter being decorated almost like a mediæval missal, mainly in red and gold. There is an ancient Chinese jar here, dating back

to B. C. 200, an old cake bowl and some Corean ware, one piece of which also goes back to B. C. 200. In the case 1-7, also from Mr. Colman, are many more things, of which an incense burner is quaint in its shape and color. Some oil bottles in brown, wine and pilgrim bottles and other objects in green and some delightful whites, with a clair de lune, a gray or two, and a number of incense boxes, are worthy attention. There are also a yellowish white Chinese jar and numerous tea bowls. In the centre of the room there is a fine bronze vase, gold inlaid, presented by Robert Gordon.

The collection in Gallery 21 was presented by Charles Stewart Smith, one of the trustees, and includes a beautiful selection of blue and white in case 5-10. Here the tones run from the deepest ultramarine in the pair of jars (337) to the most delicately suggested tint on the water vessel (329). Desk screens, clove boilers, wine cups, vases, bonbon holders, cups and saucers and figures are all included. The collection is most attractive and has the elements of popularity. A water vessel in white, with turtles in blue (379), is interesting, and a quaint flower vase, of a scroll with two amusing little figures, is unusual. A dancing demon, in case 3, carved in wood, shows the patience and ingenuity of the Japanese artist, and is characteristic of the grewsome inventiveness of the race. Another and equally horrible figure is in case 2. In case 18-23 are more porcelains, pottery and a number of bronzes, mostly of birds and animals.

A superb collection of material from the Orient, with Roman and Greek work, was presented to the Museum in 1891 by Edward C. Moore. So numerous are the things here, embracing

so many countries and kinds of work, that it is impossible to begin to do justice to this exhibition in Gallery 15. The Japanese sword guards and the hanging boxes are worth a chapter by themselves, while the little grotesque ivory carvings are gems in their way. There are inlaid papier mache boxes of Persian workmanship; boxes in bamboo, inlaid, and trays of many sorts. There are necklaces from the Indies, Hungary and Turkey, with Persian horse trappings of the most gorgeous nature. There is also old glass, Phœnician, Grecian, Roman and other. The pottery, however, from the Moore collection is quite unique. It embraces various kinds and is more subdued in color, as a rule, than the rest here, running into darker tones. It also includes some Hispano-Moresque plates in fine order and some unusually curious large vases. There is a quaint old lamp, numbered 60, together with some sumptuous tiles. A great deal of iridescent glassware and glazes are here, some mere fragments, but wonderful in colors. There is also a collection of Tanagra figurines.

A collection purchased by the Museum from Mr. S. P. Avery occupies Gallery 17, and contains much beautiful blue and white, with various work in color, and a variety of pieces in single colors, in such tints as deep blues, greens, pale blues, robin's egg, yellows and delicate tones of gray. The shapes, too, are unique at times, and nearly always graceful. There are some large vases and figures in color, and some of the former are fine in the originality both of color and form. The European porcelains are to be found in the Marquand collection in room 24, where may also be seen a superb assortment of Hispano-Moresque plaques, as well as some old Italian ones. There is

beautiful old Delft work of the early XVIII century in vases, plaques, jars and even a bird cage, together with tea-kettle, stand and lamp, and single pieces of fruit, the last named not, it must be confessed, very impressive. The daintiness of the Dresden works may be studied in many beautiful specimens. Then there is china from Berlin, Vienna and England, including Crown Derby, Bristol, Worcester and Wedgwood. From the latter there is one of the fifty copies of the Portland vase, made in 1790 by Wedgwood. Two fine old vases, once the property of Louis XVI, stand in a case by themselves, and are handsome specimens of their kind. Some quaint Capo di Monte ware, with much gold and color on it, is highly interesting, and some more French work from Lille, Rouen and Marseilles should be noted. Such, in a general way, is the material offered for the visitor's inspection. Most of it is tableted so that at a glance its nationality is apparent and its date is clear. A little preliminary reading will enable the spectator to look with more intelligence and give him a better appreciation of what is shown, but in most cases the beauty, delicacy and skill are obvious and compel admiration instantly.

SIXTEENTH CENTURY ARMS.

ARMS AND ARMOR.

THE collection of arms and armor at the Metropolitan Museum of Art is fairly comprehensive, and is mostly contained in an interesting group presented by John S. Ellis, displayed in Gallery 18. There are, however, two cases in the corridor on entering, and a few things in Gallery 14. Of the first, on the lower floor, a suit of armor of the end of the sixteenth century must be noticed. The earliest metal protection was light and serviceable, and usually covered the body in part only. This

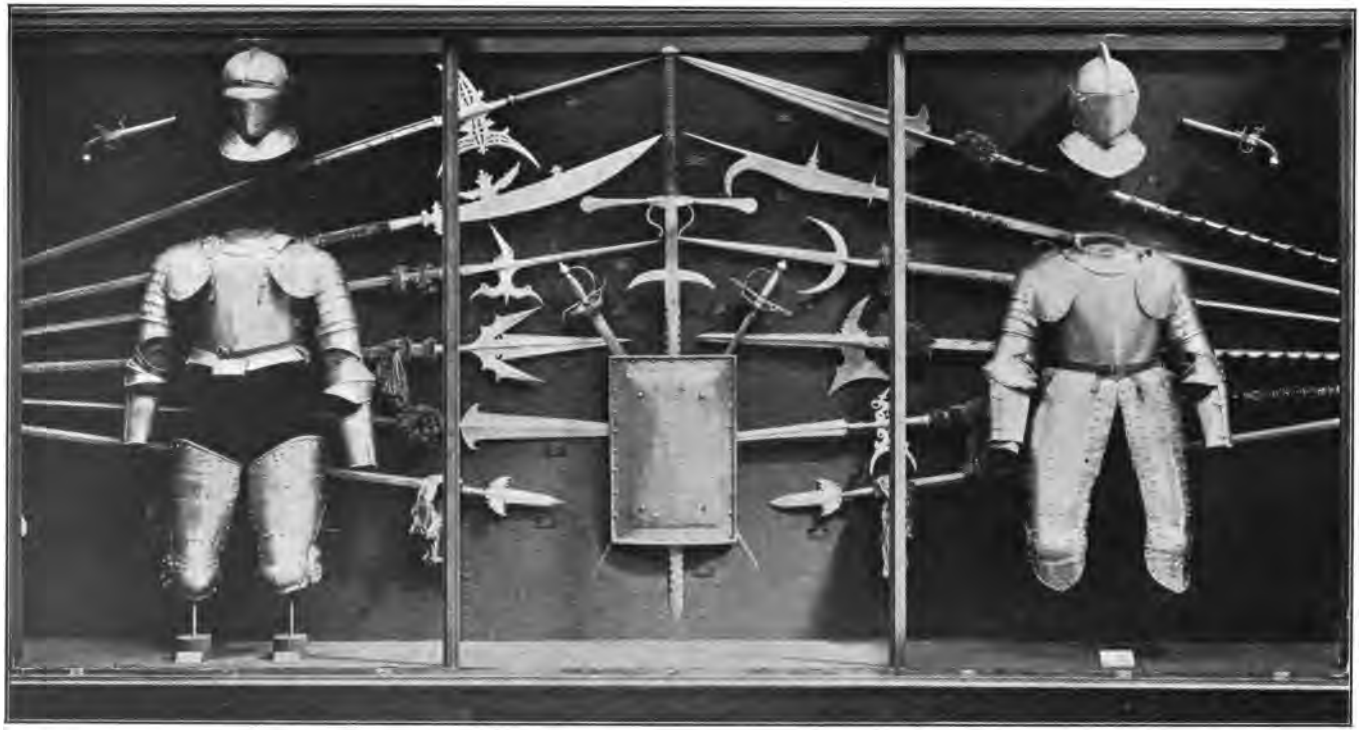
gradually increased in weight and parts, and before the last of its use its manufacture became a fine art, and enabled skilled artisans to display dexterity in its ornamentation, while its possession was limited to the most prosperous of the nobility and royalty. It finally became heavy and cumbersome, and many of these shown here are tilting suits of great weight, and were by no means meant for regular warfare. If the visitor will look at a case on the right hand side on entering he will see a beautiful bronze figure of a man on horseback, both rider and animal wearing complete suits of steel, perfect in every respect, and an idea may be had of the manner of carrying these curious protections as well as the inconvenience which must have ensued.

The sixteenth century suit referred to at the beginning is embossed in the highest style of the art of smithwork, being covered with the most elaborate designs of figures in action, on horseback, and in graceful attitudes, showing keen artistic feeling and costing a large sum.

There are here pieces for the head and body, together with gauntlets, all chased in delicate tracery, and worth careful inspection. Behind this case is another with a complete Gothic suit of the fourteenth century. The work is without ornamentation, and there are pointed foot coverings, gauntlets and helmet. It is evidently a tilting suit, and must have taken a sturdy warrior to wear it comfortably, if, indeed, it ever was easy when in use. In the same case are a couple of swords of steel of the time, and they look formidable. In another case are suits of chain mail, once invulnerable to the weapons of the enemy, and worn even as late as the last half of the present century, as a protection, or, at least,

a fancied guard against the dagger or the bullet of the assassin, for it was said that the Emperor of the French and the Czar of Russia both took this precaution, and carried against their person, under the clothes of ordinary life, shirts of steel mail. The mail armor in this case, however, dates back several centuries, is worn by time, rusty and broken in parts here and there.

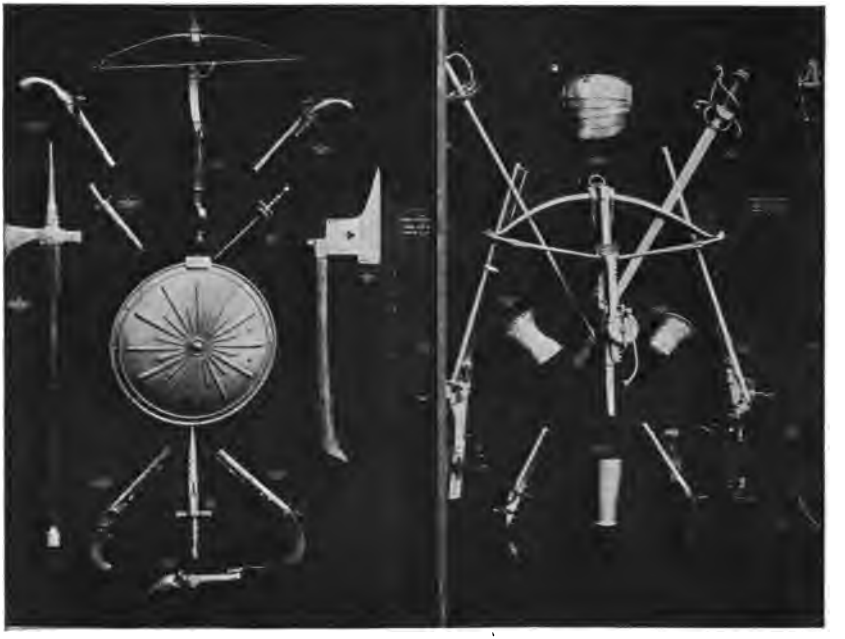
In Gallery 14 there are many reproductions of the shapes and makes of shields, mostly Italian, and of iron, many of them with the most elaborate decoration wrought out of iron, incised and drawn with considerable distinction. There are classic compositions, pictures of Greek and Roman warriors, with battle scenes, all in a variety of shapes with inlays of gold and precious metals. There are many hemlets here also, of differing designs, generally, as with the shields, highly decorated. It is, however, in Gallery 18 that the most complete collection is to be found and here there are not only many kinds of armor, but, in addition, swords and small arms. A Russian casque here is awkward and formal looking, but in a way picturesque, with its pointed top coming out stiff and rigid; a Spanish rondache, or round buckler, or shield, has a point similar to this casque. It is of the second half of the XVI. century, and there are many spears or battle pikes in a variety of shapes, clumsy enough looking to modern eyes, but quite capable of doing much service. These are Italian, Swiss, French, German and English. In the same case is a suit of chain mail of the XV century and an Oriental circular shield, with helmets from Spain and France. A complete set of French armor, breastplate, backplate, gorget, arm guards and cuisses, or thigh coverings, should be examined, for it is perfect in its way and



ARMS AND ARMOR OF THE 17TH CENTURY (EUROPE).

gives an excellent idea of the protection men wore in those times against the enemy.

Many of the swords are not only curious to look at and artistic in shape, but one marvels at the strength of the warriors who could wield such unhandy instruments. The average man of to-day would be at a loss to utilize such weapons and it would certainly tax his strength to the utmost to make even a few passes with any of them, not to mention carrying them about through any extended campaign. But if this assortment of swords seems unavailable for ordinary use in the field of battle, what shall be said of the guns and bows shown in these cases? These seem positively hopeless for damage, under any circumstances, save to the user. The elaborate preparation that must have been necessary before action could be taken would seem to have been ample to allow the intended victim not only to escape, but to get completely out of sight before a projectile could be delivered. It may have been that the people of those times moved with more deliberation, or that the users were more active than the present generation, but an examination will only tend to make the visitor wonder at the cumbersomeness of such armament and give rise to pity for those who took up the profession of arms in those days. The quaintness of some of these is remarkable. Look, for example, at a windlass crossbow, with its intricate machinery, its cords and crank for winding up the mechanism that set the projectile in motion. Or note again the wheel-lock gun. Here is ponderous mechanism, indeed, and it is as awkward as could possibly be, though as a work of art, in the chasing of the steel, in the curious inlaying of different metals,



COURT SWORDS AND GUNS OF THE 17TH CENTURY.

ivory and attractive wood, it is simply exquisite. Some later guns are shown, also beautifully ornamented and heavy and unwieldy, esteemed in their day most valuable, doubtless, for war of that epoch, and the protection of personal property. There are some so-called pistols of this period. Moderns would doubtless allude to them as guns, but, as in the country of the blind the one-eyed are kings, so in these times of heavy guns, a smaller article claimed the right to masquerade under the name of pistol; and thus these are called.

From the great, heavy, giantesque sword with two handles, called a "flamberge," through the list of smaller weapons, down to the Italian stiletto or dagger, there is an almost endless lot of various shaped instruments of defense and at-

tack, and some of them are most ingenious. The delicate instruments made for the fairer sex, are beautifully wrought out in ornamented handles and effective blades; the stealthier weapon for the hand of the assassin is a marvel of the steel-smith's art, and there are heavier instruments for the franker soldier, that somehow seem more honest in their way. There is a battle-axe here with a war hammer on the business end of it, that seems very formidable. A large number of these are Spanish, though there are many of other nationalities; but in a way, this race seems to have left its imprint on the war implements of the earlier days, for it will be remembered that then, at least, Spain was a factor in the wars of Europe. The battle-axes here take on curious names according to the countries wherein they were used, and though they vary in shape at times, the difference is immaterial. Thus there is the halberd, the spontoon, the partisan, roncone, glaive, gisarm and spetum, but in the end they are battle-axes, or pikes, for offense, and, perhaps, defense as well, and they have exercised the ingenuity of the smithy to invent new shapes, curious decorations of cords and tassels, and in various ways to make them as effective and as gay as possible.

When it comes to decoration, however, it is the Japanese that take the pas, as will be at once admitted after an inspection of several cases of swords manufactured by this wonderful race. These date as far back as the XIV century, and are a succession of marvellous designs and extraordinary skill, combined with artistic invention. They are in steel and bronze, decorated with woods of rare beauty, ivory, jewels, precious stones and metals. There are flowers, birds, animals and creeping things utilized as

schemes for the decoration and they are placed on hilt, on guard, and on the scabbard, in a wonderfully attractive manner, most fascinating to look at and seemingly impossible of imitation, save by the workers of the same race. The lacquer work in these is astonishing; braided whalebone, corded handles and dragons carved out of metal or ivory, are arranged in the most eccentric manner, but always effective and highly decorative. Each piece is a gem in its way and was the result of the most skilled artisans, famous the length and breadth of the land in their times; these instruments were apparently never used for anything but ceremonial occasions, for it is impossible to think of them in active use on the field of battle, and the specimens are as perfect now, as when they first came from the workshops of the makers. Nothing could be more delightful than a careful inspection of these beautiful instruments, which are among the most valued possessions here, and with which must end this review of the ancient implements of war.

ANTIQUE ITALIAN LACE.

FANS, EMBROIDERIES AND TAPESTRIES.

THE Moses Lazarus collection of fans is contained in Gallery 23, and is the gift of his daughter. It consists of work mostly French, either painted in water colors or embroidered in attractive patterns of fruits and flowers, and the most elaborate of these date from the reigns of the various Louises of glorious memories in affairs of worldly elegance. These are mostly stick fans, a fashion that has remained in vogue for several centuries in Western Europe, but the sizes differ as much as do the designs with which they are ornamented. The origin of the fan is lost

in the obscurity of the ages, though the common palm leaf is generally supposed to be the oldest form of the implement, and for practical uses it still is unsurpassed, and China is popularly credited with being the fatherland of fans, for there it is a part of a man's outfit as much as his boots or handkerchief. Various things have been utilized in the manufacture of the article, and have served as a means of agitating the air. Birds' wings, large leaves, wood, ivory, silk, shells, feathers, skins and even horses' tails have been called into requisition; and these have been decorated, set with jewels and generally made attractive, serving as much for display as for practical use, for in the hands of women entirely tactful the fan is far mightier than the sword.

Here, however, these fans may be seen in two four-winged cases, where both sides can be examined; and all are selected with great care. At the classical period in the reign of Louis XIV. when the great world gave itself over to thoughts of the heroes of antiquity, the fans reflected the general trend of public sentiment, and here may be seen stilted compositions of Greek and Roman warriors, pompous in theatrical poses, receiving the adulation of womankind, or dashing into sylvan retreats, followed by a bevy of admiring beauties. These intrepid fighters are being received into Olympus, or are entertained by goddesses, of whom Venus is the principal hostess.

The mode of Watteau's compositions found great favor with these fashionable Gauls, and one may see here country maids of rare, not to say delicate, beauty, fishing, harvesting or given over to sylvan sports, attendant cavaliers meanwhile making themselves highly agreeable. The sticks are mainly ivory, though

wood, mother of pearl and shell are used. One modest little carved ivory affair, very small and utterly useless for anything but decorative purposes, was formerly the property of Marie Antoinette. It is elaborately cut in lace-like figures, and nothing more fragile could be imagined. But the painted fans are the more alluring, with their many colors and exquisite miniature work, which in most cases is carried to the greatest detail, some of the figure compositions being positive works of art, employing the talents of famous painters of the time. Of the First Empire, three little horn affairs are quaint. They are beautifully inlaid and carved, and one has, besides pictures, a vinaigrette at the pivot ingeniously placed.

Some Dutch fans are a trifle more sturdy looking than the French affairs, and are plainer on one side, at least, with more of an air of utility as befitting the character of the race, while the Italian article is more generous as to proportion, and perhaps more solidly decorative. Note one of the Italian Renaissance of the sixteenth century, the subject being "The Judgment of Paris" (54). The figures are naive in drawing and conception, but beautifully composed and most harmonious in color, and it is seriously considered in every way. Possibly time has mellowed the tones somewhat, but whatever the reason it is beautiful. Beside it is a dainty little fan of enamelled ivory, representing the "Toilet of Venus," while beneath, a classical subject, though less attractive, is quaint. Still another (56), of "Sheep Shearers," is highly entertaining, and it has lacquered panels on the pearl sticks.

If the Russian fans here lack novelty and invention it may be

SCENE FROM THE LIFE OF ANTONY AND CLEOPATRA.

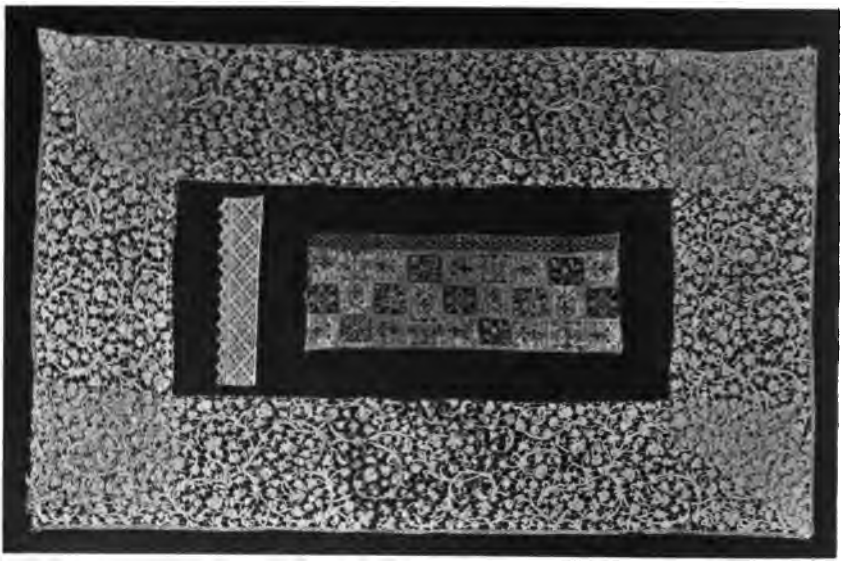
offered in extenuation that the climate of that country does not offer much inducement for the manufacture of an article presumably for cooling purposes. In the example 54 there is much gold ornamentation with a single figure. A Persian fan is of painted wood with inscriptions, and is kept in sober colors, like the decorations of a mosque, in figures more or less formal and geometric. The Spanish or Mexican affairs of the early part of this century are gorgeous, both in color, carving and the elaboration of the design. There are panels painted, and in some cases cut out, an intermingling of lace work, with much gold and filigree. Indeed, these fans give in a way racial characteristics, and though never a profound article of manufacture, the general national traits seem somehow to prevail in the love of color, the delicacy or showiness, the size or the style, and not infrequently the visitor will at once place the fan before remarking its inscription.

Of course in the matter of dexterity the Orientals, working for daintiness and elaboration, easily distance the others. Gold and silver filigree here is simply marvellous. It is incredible how these minute lines and threads of metal could ever be arranged according to preconceived plan and kept in place, for in some cases the strands are as delicate almost as the human hair. Note the work in one numbered 71, modern Chinese. The sticks are microscopic almost in their traceries, and the embroideries of figures and scroll work are no less finished. One underneath (72) is less elaborate, though no less beautiful. There are three above, one of silver filigree, another of silver gilt and a third carved out of ivory, with still another of this same material in cir-

cular form, with sandalwood handle. All are very dainty and in the highest style of their respective kinds of art work.

Possibly the most unique fan here is one of tortoise shell, exquisitely carved, circular in shape, very small and having a lorgnette for a centre piece. It is of Louis XVI. period, and, while called a fan, it is as little adapted to the generally accepted use for that article as it is possible to imagine. All these fans, it may be added, are in absolutely perfect condition, and are so displayed as to be seen from both sides, so that the visitor may examine most carefully all the construction, the decoration and generally inform himself as to the workmanship.

The embroideries in the Museum are of the finest kind, perfectly preserved and arranged in rare good taste for easy inspection, and many of them are loaned by James A. Garland, whose tastes as a collector are of the first order. The various pieces should be looked at carefully, and the tablets will give an idea of the time and place of making. In cases 1 to 7, in Gallery 23, a Spanish altar frontal, embroidered in gold bullion on red velvet, is sumptuous. It is of the XVII century, and is elaborately adorned with emblematic figures and symbols of the Christian religion. It is highly decorative and impressive in its completeness. There is another cloth to the left of this, designed for the same purpose, with applique work in soft, tender tones of yellow, blue and green, of date a century later. Some Spanish embroidered velvet is here, and an altar frontal of the XVIII. century in heavy yellow thread, with flowers in colors scattered about here and there. Still another is on white satin, with fruits and flowers in colors, a perfect harmony in tone and most dainty,



ANTIQUE ITALIAN LACE.

while underneath a XVII. century Spanish altar frontal, with figures raised in gold and colors, marks a high achievement of these artistic workers.

In the centre of this same case is an interesting piece of Gothic Renaissance tapestry, of Flemish make, of the XVI. century, woven with gold and representing the descent from the cross, with a naive figure of the Saviour in the centre supported by the two Marys. It is a primitive composition of touching seriousness, the details of which are admirably carried out. That the women in the groups are garbed in the flowing, mediæval costumes of Flanders detracts in nowise from the beauty or sentiment of the picture, for picture it is, in its color and composition, though the

production of the loom. It has a border of green and red, of flowers and leaves. In the centre of case 8-13 there is a framed piece of old German needlework of the XVI. century, representing a naive composition, the subject not stated. A king sits upon a throne and many figures attend him, a little negro child pulls back a curtain and a formal garden is seen behind. Some superb Italian dalmatiques, or copes, in red and brown velvet and gold are here of XVII. century work. Spanish embroidered velvet, XVII. century, completely fills case 14-20, and all the pieces are fresh in color and perfect in preservation. Nothing finer of its kind is here. The decorations are in scrolls and interesting raised figures, worked with infinite dexterity.

More old German needlework in cases 21-26 is framed in a long panel; various scenes are here ingeniously worked out, and at times are absurd in the quaintness of the drawing and the primitive arrangement of the figures. There are eyes wherein the whites are so prominent as to give them a weird effect. There are still more altar frontals from Spain, one particularly fine in green and gold, and some of French workmanship, with effective scrolls and figures, worked in colors. In the centre is a Russian tapestry, by Roudet, made in St. Petersburg in 1770. It is a portrait figure of a woman in blue evening dress, fur collar and powdered hair, and it is very beautiful, being modelled like a picture.

In the Coles Gallery (8) in the south side are cases containing many specimens of Japanese silk fabrics of great beauty and rarity, presented by Mr. and Mrs. H. O. Havemeyer, unclassified by catalogue, but arranged in proper groups; and there are two revolving cases as well. On the north side are cases of

Chinese embroideries, gorgeous in colors, in gold and silver threads. The wall tapestries of this room are particularly fine, and are among the best owned in this country. A superb Gobelin, a portrait of Catharine of Russia, is framed on the west end of the north wall. The queen is represented standing in front of the throne; the modelling and coloring are lifelike and a marvel of the loom. Many of these pieces are toned down materially since their manufacture, in some cases being improved by the absence of the cruder notes which must at first have been noticeable. Besides the Catharine, there are works from the Beauvais manufactory, at Lille, in the XVIII. century, and Roman tapestries, by P. Ferloni, dated 1739, representing scenes from Tasso's "Jerusalem Delivered," of which there are five. On the other wall there are others, formerly the property of the Barberine family, and later of King Ludwig, of Bavaria, representing incidents in the life of Cleopatra. A French tapestry representing "Commerce" comes from Mrs. R. W. Chanler, the rest belonging to the Coles collection.

On the south wall of Gallery 4, which is the gallery around the main hall, are three very beautiful tapestries, loaned by Miss Breese, Gobelin work of the last century, representing the rape of the Sabine women; the intervention of the Sabine women in the battle between their fathers and brothers (Sabines) on one side, and their husbands (Romans) on the other, and the peaceful and triumphant return to Rome. Here are also a Beauvais tapestry representing a Dutch merrymaking, loaned by Mr. Barlow; a Spanish piece of a garden entertainment, from Dr. and Miss Sayre, and an Italian tapestry, loaned by Mr. Rhinelander, the

FAN: VERNIS MARTIN, TIME OF LOUIS XV.

OBVERSE VIEW, BELSHAZZA'S FEAST.

subject being Moses bringing water from the rock. A study of these tapestries becomes most interesting after a little familiarity with the process and the difficulties overcome in their manufacture. The art, an extremely ancient one, was revived by the Saracens, taken up by the Flemish, introduced into France by Henry IV.; and from Raphael down many great artists have made cartoons to serve as copies for tapestry workers. The Gobelin works are the most famous of all the establishments, and these are still continued by the French government, where one hundred and twenty artist artisans are employed. Since 1791 none has been sold, the output being reserved as presents to foreign courts, or for the decoration of municipal and State buildings. Many of the pieces take years to make, and cost in time and labor almost fabulous sums.

ANCIENT COINS.

GOLD AND SILVER ROOM.

ONE of the most interesting galleries in the Museum is number *22*, known as the Gold and Silver Room. It contains much of the jeweller's art, both modern and ancient, and one may study the workings of the skilled artisans through the ages, from the earliest smiths known, to the latest offerings of New York fashionable artificers; all these are worthy of close attention, artistic in rendering, and in most cases are almost beyond computation, as far as the financial value is concerned. The arrangement is a little confusing, for the art of the ancient Egyptian and the As-

syrian is side by side with the more modern French, or American, and one jumps from engraved gems to war medals, from early English loving cups to quaint altar pieces, with startling suddenness, at times a trifle disconcerting. But the gallery is rich in its many beautiful objects, delicate at times, massively sumptuous at others, or regal in the profusion of the expensive metal, wherein masses of the pure gold are wrought out into bracelets or rings, heavy, solid and of a yellowness that betokens little alloy and almost naught but the precious material as it came from the earth.

Under these circumstances it will be well to follow the various cases in regular order, examine their contents in passing, and pick out the main objects; though the visitor will doubtless find many things unrecorded here, full of interest and well worth careful study. Turning to the right on entering there is an enormous candelabra in silver. It is one of a pair that flank the door. They were bequeathed by Mrs. Osgood, are of solid metal, of modern make and weigh six hundred pounds each. The decorations on them are very elaborate, and make them attractive in their loveliness. In the first case are some exquisite Battersea enamels, from Mr. Marquand, consisting of snuff boxes and vinaigrettes, and they are unique as delicate work. Above them is an Italian altar piece, or pax, of silver gilt, studded with precious stones, dating back to the XVI. century. It is enamelled in many colors, blue predominating, and contains figures of saints in adoration. The mediæval oddness of the work finds no counterpart in modern efforts and is quite unique. There may be noted in the next case some English specimens of the silver-

smith's art, in the shape of a massive rosewater dish, of date 1668, embellished with raised figures representing the chase, flowers and leaves; some cups and dishes of the reign of George II. likewise massive and solid; a pair of cups of organic product, mounted in silver, the gift of Mr. Avery, and some modern work by Tiffany, also in silver, enamelled and highly ornamented.

A case of original war medals will have peculiar interest at the present time. There are decorations here, as well, from most of the European countries and many South American States, and a few more from the Far East. The much coveted Victoria Cross is impressive in its simplicity, standing as it does for all that is good in the bravery of the soldier, and bestowed with equal justice on the distinguished officer, or the humble private in the ranks of the British army. There are Indian mutiny medals and various awards for service against the foes of England, no fewer than sixty-eight such emblems of the British Empire being in the collection. Campaigns in China, New Zealand, Africa, India and elsewhere were the occasion of these souvenirs, and there is also a medal for Arctic discovery, and one of the Royal Life Saving Society, as well as an Indian Total Abstinence medal and other odd decorations. A gorgeous decoration of Pope Gregory XVI., with massive star and pendant, adorned with brilliant ribbon, is impressive, and the Turkish stars come next in order of sumptuousness. Many of the French Legion of Honor crosses are here, including the military and the civil designs. They are not altogether novelties, for the wearers are many, and, as Mark Twain once said, few Frenchmen escape them. Still, they are artistic looking in shape and color, and they are interesting.

Decorations of Isabella the Catholic, William of Holland, Gustavus of Sweden, Otho of Greece and the Red Eagle of Prussia are less known—to American eyes at least. American medals are fewer, but there are some here given by the cities of New York, and Charleston, S. C., for the heroes who took part in the war against Mexico, and there are New York Life Saving Society medals.

In the case beneath the war medals are seal cylinders and other Oriental seals, to the extent of seven hundred or more. The majority of these were collected by Dr. Ward, partly while engaged in an expedition to Babylonia and partly in correspondence with parties in the East since 1884-5. The original sixty cylinders forming the nucleus of the collection were obtained by General di Cesnola in Cyprus. The oldest form of a seal is a cylinder, and is the only archaic form known in the Valley of the Euphrates. It is, like any other seal, used for indicating ownership or authenticating a document. The designs engraved thereon are mostly mythological, representing the gods, their attendants and worshippers. They supply sources of information as to the earliest religious ideas and history of the human race. Some of these give the owner's name, that of his father and the god he worshipped. They came into use as early as 4,000 years before Christ, and continued until 300 or 400 before His advent, when the cone seal took their places in the Euphrates Valley and its neighborhood. Further west, however, the cylinder lingered for some centuries longer, and was not entirely displaced until three or four centuries after the Christian era. Many of these seals belonged to Kings, and every gentleman had one. A few

come from Persia, Asia Minor, Syria, Palestine and Egypt. The first cylinders were presumably made of reed; then came shell and black serpentine, agate, lapis lazuli and quartz crystal, with other material. The tools with which these were first made are still much in doubt, but the use of later implements may be seen here and their construction definitely placed. With each cylinder is an impression taken on gutta percha and gilded, to make a better distinction of light and shade, and there is material for careful inspection, although it is impossible here to specify particular examples. The examples should be examined with the Museum's special catalogue, which gives in great detail the periods and the significance of the inscription and the peculiar figures.

There may be remarked three superb swords, presented to Major General John E. Wool, U. S. A., in commemoration of his services in the Mexican war, in a case by themselves. One was given by Congress, another by the State of New York, and a third, very massive and heavy, by the Common Council and citizens of Troy, N. Y. Silver and gold ornaments from Iceland are a novelty well worth examination. These are loaned by Mme. Magnusson, and consist of necklaces, clasps and belts, bracelets and a medal, with spoons, keyrings and buttons. They date as far back as the seventh century, and are beautiful pieces of the silversmith's art. Much of the work might be from modern European workshops so fine is it, and all of it is artistic and skilfully wrought out. Among the other objects is a chain of gold and silver, said to have belonged to Snorri Sturluson, the great historian, who lived in the thirteenth century. In the three cases

in which these Icelandic objects are contained there are many strange devices, quite unlike the ornamentation familiar to modern eyes, and the work is attractively novel.

A little case of ancient Babylonian gold ornaments contains earrings, finger rings and an Egyptian necklace of beautiful design, all in perfect condition. Continuing in the next case are two collections. The first is of ancient Longobardic gold ornaments, consisting of buckles, earrings and a sword tip and handle, the latter containing the encrusted remains of the metal disintegrated and eaten away by time, but the gold remains, imperishable, what there is of it being in a perfect state. There are some ornaments here for which the use is quite unknown. The other collection is of ancient Etruscan and Roman gold jewelry, mainly rings and earrings, of beautiful design and practically in perfect condition. There are enormous signet rings here, a notable one (106) embossed, with onyx intaglio, and others of quaint stones or chiselled out of gold, cut in many shapes. Many silver articles of tableware of more or less modern make, presented by Emelie Lazarus, must be passed, and further attention given to the next case of Roman and Etruscan ornaments. One collection is of earrings, and there are styles here to suit even the alleged capriciousness of the sex, for the objects run from the daintiest of essentially feminine ear ornaments to enormous embossed decorations that could be worn only by some warrior of stalwart build and heavy figure. But the designs are mostly all beautiful, and many are of remarkable invention. In an upper case there are more things of the same period, notable among them being three funeral wreaths, wrought out of gold, large affairs, realistic, and

surely striking when crowning the head of some dead patrician. There are beautiful necklaces here, some of them handsomely enamelled, and pins such as the women haggle over at bargain counters in the XIX. century, though these pins are of remote dates; and there are chains and wild boars' tusks, mounted in gold.

A small case in the corner contains one of the best and rarest things in the collection of ancient jewelry, which is a gold necklace and earrings found in Asia Minor, specimens of ancient Greek work unexcelled. There are many other dainty objects here, with some fragments from the jeweller's workbench in the way of gold wire for filigree and thin plates of the metal. In the case above are some Egyptian scarabs in modern settings; a collection of watches, shoe buckles and snuff boxes, and many engraved gems, while in the case alongside are many objects of rarity, from a carved mother of pearl box to an enamelled Russian cigar case, and there are more Russian articles alongside, including a curious knife, fork and spoon, with enamel of blue.

The remarkable collection of engraved gems, one brought together by General Di Cesnola, the other by C. W. King, are not only very beautiful, but, of course, highly valuable. The latter was presented to the Museum by its president, John Taylor Johnson, in 1881. There are 331 of them, all ancient. Over two-thirds are Greek and Roman, the latter outnumbering the former. There are examples of Assyrian, Phœnician, Etruscan, Persian, Indian and Christian, and one Chinese seal, with also a few imitations of modern manufacture. The cutting of these hard substances is attended with great labor, and though handicapped

with more or less rude instruments, the first of the workers managed to make perfect cuttings as far as the mechanical part of the labor was concerned, though from their lack of artistic knowledge the results were by no means expressive. With flint and wood much was done that is imcomprehensible to the modern workers. The Greeks and Etruscans substituted emery stone and copper, using a drill, and turned out their most finished works.

The genuine antique gems are distinguished for the simplicity of design and the absence of all attempts at pictorial effect, and by the absence also of pictorial history of the time when they were engraved. The engravers of the sixteenth century endeavored to obviate this and many forgeries ensued. The earliest gems found in Italy are scarabei, with figures of animals, bulls and cows predominating. Romans, from the time of Augustus, sealed with their own portraits. But an introduction to the catalogue of gems will give a comprehensive idea of the history of the workers, and will enable the visitor to better appreciate this collection.

Continuing along the second half of Gallery 22, a small case containing some enamelled snuffboxes and silver repousse work, is attractive, but the eye is caught by a large collection alongside of similar articles, and in addition many beautiful watches, dating back to an early period in the history of the watchmaker's art. The greater part of these are in gold or silver cases, beautifully decorated with jewels, paintings or enamel, and there is one dainty arrangement in the shape of a lute. From tiny little timepieces to great, cumbersome affairs, round, square and oval, one

may study the curious tastes, invention and ingenuity of the makers. Here are watches flat as the traditional pancake, wherein it seems impossible the mechanism could run; watches with a complete astronomical outfit, or with days of the month and week; and the cases are in gold, silver, iron and steel. The snuff-boxes here likewise combine many varieties, some in blue enamel, with painted medallions, being attractive. There are vinaigrettes in silver and in painted china, and one curiously carved out of agate.

A corner case contains necklaces of gold and precious stones from Curium, Cyprus, and is part of the Di Cesnola collection. Some are of delicate beauty, others have a barbaric appearance, with their heaviness of stones and metal. All are in almost perfect condition. Larger ornaments in heavy, yellow gold are in a case above, with the heads of animals hammered out in attractive shapes. There are a number of metal buttons, pins and pendant necklaces. Then follow earrings in many designs, all from Cyprus, and these embrace an almost infinite variety of styles, from delicate threads of gold to suggestions of fruits, flowers and animals. Many of them are set with stones, and nearly all are well preserved.

Three cases of spoons embrace all styles of the silversmith's art. This collection was made by Mrs. S. P. Avery, and was presented to the Museum last year. Here are spoons of horn and shell and some with coral handles; others are in glass and wood and carved ivory, and there is one quaint specimen in brilliant green and blue enamel. The oldest spoon here is Roman, of the early Christian period, with an inscription in the bowl and a

pointed handle, much like a needle. There are some quaint leather cases for holding these spoons, painted and tooled in gold line, and there is much repousse work in artistic designs. So many are the shapes that there seems to be little left for the modern jeweller to invent. Some very attractive things in the way of sugar sifting spoons should be looked at among others. Altogether there are something over three hundred spoons.

Very interesting cases of the Di Cesnola Cyprus collection follow, mostly of gold, although there are a few rock crystal and glass objects. There is a sceptre head here, for example, cut out of agate, and another in bronze of three bulls' heads, wherein were at one time jewels for eyes. There are two, a bottle in perfect state of preservation, of rock crystal, with a cover or stopper, bound with gold, a seal ring in glass or rock crystal, gems and vases. Gold mortuary ornaments and mouth pieces of the same metal are unique, and there are various ornaments of curious shapes, for which it is difficult at times to determine the use. More massive-looking bracelets here have a sort of savage splendor. The silver and filled gold in the next cases are no less interesting, but by no means as showy, and these are followed by more cases of silver, gray with age, discolored and eaten away in parts. There are fragments of silver belts, odds and ends of spoons, a handle missing or part of a bowl cracked off, but of profound interest, and little miniature reproductions of vases, jugs, swords, and there is the impression of a human mouth, possibly part of a statue, though no explanation is offered on the tablet.

The final three cases of the Di Cesnola collection are given over to silver vessels. There are vases, saucers and bowls, highly in-

ITALIAN ALTAR-PIECE OR PAX.

teresting, though not a few of them are in a state of decay, but they show artistic appreciation of form and line, and are skilfully treated, engraved, embossed and wrought out in many curious and attractive shapes. Some are in an Assyrian manner, others in Egyptian, while some have Cypriote inscriptions. At a quick glance one might readily pass the next and last cases as a continuation of the Cyprus curiosities, but it is from South America that these quaint specimens come, and for various reasons they should be carefully studied. Here are ancient Peruvian silver ornaments, discs, cups and vases, with crude sculptural decorations, archaic heads and an imperfect casting in crude silver of a human sacrifice, most unusual. There is also a silver axe from Sonora, Mexico. The gold case underneath contains a large, ancient gold plate from a grave in Colombia, South America, earrings and buttons with some chains from Panama, and other things.

The sword, belt and sash presented to the late General W. T. Sherman by citizens of New York are in a case, together with testimonials to Cyrus W. Field commemorating the laying of the Atlantic cable. General Sherman's sword is a gorgeous affair in gold and enamel, with his initials in diamonds. It is surmounted with laurel leaves and an eagle, and there are medallions and figures. The Field medals from the government and the Chambers of Commerce of New York and Liverpool are solid, massive gold affairs, rather inartistic and commonplace, and there is a gold box from the city of New York no less unattractive. A pearl and gold box from the United States government is a little better, though not much, and an illuminated set of resolutions

from Congress with its thanks to Mr. Field completes these souvenirs. Three war medals come from Mrs. T. F. Meagher.

A really beautiful collection of boxes and etuis, miniatures, watches and rings, comes from the daughters of Moses Lazarus. Every box here is a gem in its way. Many are beautifully enamelled or carved in agates and other stones. They are fashioned in gold at times, with traceries of silver, or carved, and a number contain miniatures on their lids, daintily painted, either portraits or figure subjects. One is carved out of ivory, and another is made from horn amber. Still another has gold enclosed in ivory open work. Among the miniatures is work by John Wesley Jarvis, Joseph Bordes, Richard Cosway and Richard M. Staigg, N. A., and these artists depict old-time sitters with large collars, quaint dress and queer arrangement of hair, or in the red uniform of the British ancestor, handsome of face and sturdy of figure. There is a large portrait on ivory of the Princess di Bentivoglio by Bordes, and one of Algernon Percy by Henry Bone. There are five finger rings here with miniature portraits thereon of Presidents Van Buren and Adams, Nell Gwynne and Lord and Lady Harrington. The watches here are few, but very choice. They are all in enamel, with pearls and diamonds, enamels and miniatures. One has as elaborate a subject thereon as the death of Cleopatra; another has an intricately designed chatelaine. Some of the enamel portraits are excellent, many being by Zincke, who enjoyed a great reputation in his day. There is an exquisite little portrait in bas-relief of Lafayette carved in ivory and mounted on a piece of blue silk, framed in with rhinestones, by an unknown artist; an old ivory panel, "The As-

sumption of Mary;" an ivory medallion of four heads in profile, and still another panel of the crucifixion complete the carvings. More miniatures include portraits of royalty—Louis XVI and Marie Antoinette; another of the pair with the Dauphin; Charles Kemble, Ariana Calvert, granddaughter of Lord Baltimore, and finally a Japanese lacquer portrait in gold on black, artist unknown, of Christian Wolff, professor at Marburg.

In the long cases in the centre of the room, beginning at the doorway and continuing to the right, is a group of gold jewels and ornaments loaned by Tiffany & Co. They were found mostly on the site of the ancient panticapæum near Kertch, Southern Russia. They are Greek antiquities of beautiful design and exquisite workmanship. A splendid collection of coins will appeal to almost every visitor. They include Greek coins B. C. 525-130, found in Egypt; Egyptian coins, Ptolemaic period, B. C. 16-30; Roman coins, found in Egypt, A. D. 2-320, these last in gold; Byzantine, A. D. 337-695, and Cufic, A. D. 706-1111. Then there are Egyptian coins of the Roman period B. C. 30-A. D. 93. A break occurs here, and between the coin collections is a case containing a sword and belt presented to the late Admiral John L. Worden by the State of New York, together with several books, bound in silver, presented by S. P. Avery. The coins that follow are of various periods, principally Egyptian and Roman coins, made at Alexandria, and found near Assouan, Egypt.

The upright centre cases contain mostly silverware, largely modern, in the form of tankards, teapots, pitchers and table articles, Tiffany & Co. lending a good deal of eighteenth century work, which includes some openwork cake baskets, tureens and

loving cups. There is a curious Chinese rock crystal statuette, with a pedestal of amethyst, an astonishing piece of carving. There are, in conclusion, some enormous salvers in silver, with shell and grapevine border of beautiful handiwork.

PERUVIAN POTTERY.

AMERICAN ANTIQUITIES.

THAT the making of curious potteries, quaint embroideries and unusual shapes in various articles was not confined to European workers, may be readily discovered by an inspection of Gallery 29, which contains a collection of American antiquities coming from South and Central America—mainly Peru and Mexico. There is the greatest amount of interest in these various arti-

cles, for though there is little about them of an artistic nature and the work is crude and archaic, nevertheless, historically it opens up a remarkable field for speculation and investigation, and the visitor cannot fail to be entertained before these unusual efforts, wrought out by the hands of races of which so little is known.

In cases 1-3 there are Peruvian potteries, consisting of various vessels and idols. One of the latter is mainly head and feet, but such head and such feet were never seen before or since, save in the drawings of some uncanny child with the weirdest imagination. A little speck of a nose, bulging eyes and absurd mouth, make the figure utterly funny, while the decoration of black stripes increases the ludicrousness of the conception. It is difficult to imagine even the most childlike of races of savages as being impressed with this. And the other gods are no less ridiculous in general appearance. Big heads and small bodies, or the reverse; the most mirth-provoking expressions of countenance, outlandish poses and a general air of misery, pain and discomfort, are the distinguishing features of these deities, whom the early American races worshipped. It is impossible to escape a suspicion that after all it may be these savages did perhaps have a sense of humor, which made itself felt in the sculptor's art mainly. Take, for example, two figures in case 3, one above the other. They are idols, one in a deep red, the other in lighter tones. The former has a head and body as absurd as any caricaturist ever invented, beside which the more modern gargoyle of mediæval architecture is at once beautiful and poetic. The figure above looks like an exag-

gerated "Brownie." Other figures are fashioned in the shapes of frogs, snakes, fishes and birds, with now and then an animal no less distorted than the representations of mankind here shown. A few of the pieces of pottery are in conventional shapes, and many have heads and parts of bodies much like the Tobies from which the colonial Englishman drank his ale. One large water jug here is distinguished mainly by a weird effigy resembling nothing in the world so much as a scared cat, which is modelled small on the upper half, near the jug's neck. The colors seem to have been evenly divided between black and red, though occasionally there is a piece in creamy white. Most of the pieces in this case may be said to be in more or less good condition.

Cases 4-9 contain works of a higher grade, showing more imagination on the part of the workers and they come from South and Central America. Again there are bowls and idols, but these are better in shape and there is an effort at intelligently planned decorations. There may be noted a flat jar with traceries of definite forms; some scroll work on another, and a general more pleasing sense of form. The handle of one vase is made to take the shape of a figure, rudely fashioned, but placed with a glimmering reason as to line requirements, and a black jug has panels of decorative animals, surmounted with a head fairly well modelled. So, too, there is what might be a conventionalized alligator or fish, and renderings of other forms of interest. One large vase is ornamented with figures, scroll work and traceries, effectively arranged, and there are some open work designs in a few of the pieces, with graceful shapes among the smaller articles.

ANTIQUITIES FROM PERU AND ECUADOR.

A unique vase with three feet originally, though one is now missing, is decorated with a garland and has figures of conventionalized alligators. Another has a quaint head at the neck, with two hands, intended as handles. Still another is of two figures backing one against the other, and there is a vessel of white, with black and red ornamental figures. An absurd conceit is a vase with black figures of heads and bodies separated and disjointed in panels. There is a certain curious affinity here between these workers and the Egyptians, as will be remarked by comparing the results in the galleries down stairs with those here. This is noticeable in the flat decorations, particularly, for the races seem to have been actuated by the same notions of color and line, the simplest and rudest suggestions, to be sure; but as all nature was open for suggestion, it is interesting to note the likeness of one to the other and to wonder that other forms were not utilized.

Ancient Mexican stone sculptures and idols occupy two sides of the room, and a very curious collection they make. They range from large figures and heads of war and death gods, to minute little conceits of heads ingenious in their grotesqueness. There are curious faces here, with head-dresses of unusual arrangement, as of crowns, and these have the most smilingly beatific expressions possible to imagine. Some are on the broad grin, others are apparently in great agony, and still more express jocose surprise. One is at a loss to diagnose the ideas the sculptors meant to convey. There is a distinct Oriental cast to the features carved here, and in no case is there any touch of classic beauty or suspicion of regularity; in fact, the elements of the æsthetic are totally missing. The nearest approach is a frag-

ment in one corner of case 10, of a woman's head and shoulders, with necklace. This was once in polychrome, though little color remains now, but there is a suspicion of something femininely attractive. An idol next to it is purely original in its horrible ugliness, and still another to the left is distorted almost beyond the bounds of possibility. Some flat masks here give an impression of death masks pressed out of shape, though their significance is not stated.

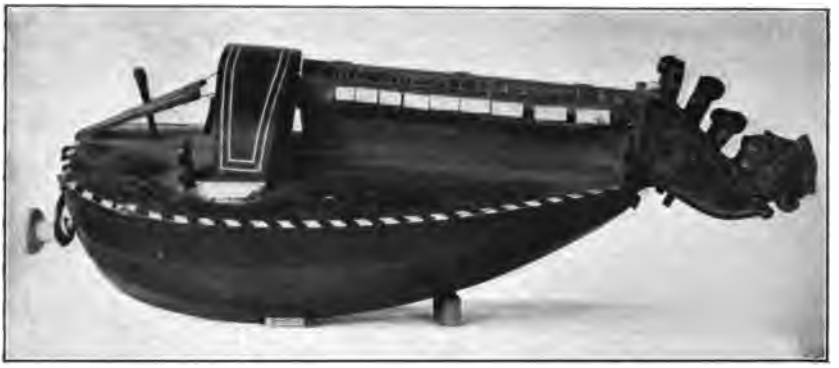
Idols of stone follow, and their grotesqueness seems to increase. They become more elaborate. Note one numbered 429 (few have any numbers at all), and remark the astonishing expression of the face. A little figure seated, to the right, might have come from the banks of the Nile, it is so Egyptian in feeling. In case 12, a reclining figure is a gem of ugliness and gracelessness in its way, and there are many more masks, some cut out of alabaster and marble. Now come a great god, with his tongue hanging out of his mouth, gorgeous as to head-dress, and two seated gods in stone, of the most primitive order, the little heads continuing meanwhile in the section above. There are some architectural pieces of building stone; one carved and inscribed from the house of Cortez, at Cholulu; an ancient Mexican idol, with Egyptian head-dress, and some fragments, decayed and eaten by the elements.

The idols in cases 17-25 are larger and take on still more ugly aspects. They are usually of stone. One, which seems a caricature of the Sphinx, has great eyes, mouth and claws, while another, with a more human aspect, sits with folded arms, gazing at the spectator. This seated attitude, with legs apart, much after the

fashion of a child at rest, was apparently a favorite pose with the sculptor, for many such figures are here. There are idols here again with enormous head-dresses and parts of figures of rude construction with conventionalized animals. Many of these were originally set in walls of buildings, and were part of their massive construction; or they topped some elaborate column, different sections of the country turning out varying fashions of figures. Ceremonial structures in ancient Mexico were filled with such work, indicating a well advanced barbarism from which authorities generally deduce that had the nations been left alone to work out their destiny they would have passed gradually into the succeeding stages of civilization and enlightenment.

In case 30, various articles combine to make up an attractive collection. An ancient horn spoon, beads, chains, and textiles from Peru, together with antiquities from graves, are curious; and there is a woman's work basket of a bygone period, old and quaint, and filled with such material as women use to-day, fashioned possibly a little ruder, but having the same general utility. Two human heads, dried down to small proportions, but with the hair yet intact, came from Ecuador, and are horribly suggestive. A stone axe or two and a few stone implements of war and agriculture are crude and rude and give an idea of the difficulties attending the arts and sciences of those days. Following are more idols, and a few heads in pottery and stone complete the room, save for three cases in the middle, which contain fetiches and idols of an aboriginal sacred worship in New Mexico, obtained from various tribes and pueblos in the valley of the Rio

Grande. These are the rudest and most elementary sort of carved figures, more like primitive dolls for children in shape than anything else. Ancient Mexican terra-cotta whorls, a whistle or two, some bone implements and cylinders and stamps for printing, are shown here, with arrow heads and stone instruments, and there are some rather fine ancient sculptural fragments from Honduras.



HURDY GURDY. FRANCE, EIGHTEENTH CENTURY.

MUSICAL INSTRUMENTS,

THERE hangs in the case numbered 27, in Gallery 28, among the splendid Crosby-Brown and Drexel collections, a pathetic looking little piece of bronze, battered and worn by time and by the elements, which, except to the classical scholar or the specialist, would at first glance have little or no significance. There is a handle and a rim, with, instead of catgut strings, three straight pieces of bronze held loosely in place. Other than this there is nothing to convey any idea of its use. Yet this modest affair, this lone invention resurrected from some

ancient city's site, is a sistrum, and quite the earliest form of musical instrument of which record remains. It was used principally in the worship of Isis. It was not altogether harmonious or ear tickling, even when the bronze was new, when the invention was in perfect working order and when it was shaken by the fair hand of some vestal virgin, the less immaculate fingers of a sensuous dancing girl, or by more brazen face painted courtesan, for the delectation of pleasure seeking Egyptian prince or patrician Roman youth. But here it is, a weedy looking wreck of its former gayety, discolored, hapless and silent.

From this primitive effort to produce sound, to virginals, clavichords, spinnets and perfect pianofortes, the cry is a far one and the ingenuity of man has been exercised to its utmost. He has invented many methods, devised innumerable shapes and overcome almost insurmountable obstacles, until to-day there seems to be little left to suggest in the way of securing notes by string, wind and percussion and combining them in harmony. The visitor here, in order to appreciate the variety, beauty and rarity of these collections, does not need to be master of thoroughbass, scales or composition. He may even dispense with any knowledge of music whatsoever, for in almost every instance the instrument has qualities appealing by reason of antiquity, decoration, form and strangeness; and whether one lingers before some weird war drum, made from human skulls, or halts before a harp of enormous size, the charm is potent, and to study carefully is to desire to know more, for these wonderful inventions of the brains of both savage and civilized races possess an astonishing fascination.

These instruments are of various families, and though they have their personal differences according to progress, country and race, their origin is almost always unmistakable. Thus the flute family, whose birth is lost in antiquity, all have traits that are recognizable immediately. The Nay, or Egyptian flute, the pipes of the Greeks, the flageolets of the more moderns, and even the rude instrument played by the cheerful Fiji Islander with his nose, not his mouth, are all alike in having the long pipelike form, with holes whereon the fingers lingered in the production of the sound, though the modern invention of the Bavarian Theobald Bohm is more satisfying to the developed tastes of the musician of to-day. Then the oboe family, originating in the aulos, or tibia, of the ancient Greeks, with a double vibrating reed as mouthpiece, is curious in the changes that have taken place. The bagpipes have differed less, and many of them may be seen here in various cases. In Tarsus, in Asia Minor, there have been excavated ancient terra-cottas, believed to be 2,000 years old, whereon is represented a syrinx, with bag or bellows, which is probably the oldest representation of bagpipe discovered. It will not, in all probability, add materially to the reputation of the somewhat shady Nero to know that he favored this instrument; but he did, and unblushingly indicated his preference. There are many bagpipes here, mostly from France, with bags beautifully embroidered in various colors on silk, and there are some from Scotland and Greece. The bagpipe, by the way, has been described as the organ reduced to its most simple expression.

Here the instruments are mostly grouped according to

KISSAR (AFRICA).

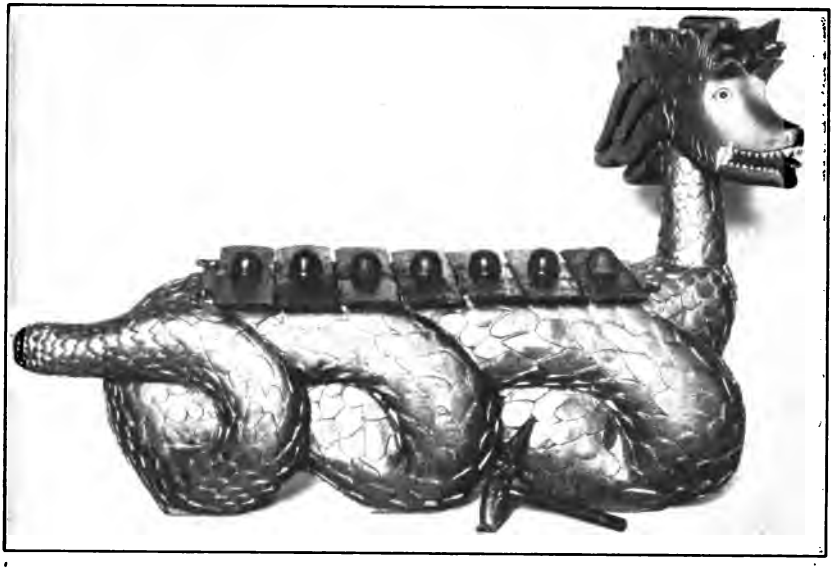
JAPANESE MUSICAL INSTRUMENTS.

nationality, an arrangement, all things considered, that could hardly be improved upon, and thus they must be regarded. China offers an interesting and an ingeniously made collection, with many cymbals, bells and drums, musical kites even finding a place; but the stringed instruments are the more peculiar. The latter include a "scholar's lute," the oldest form of Chinese musical instrument, and some semi-circular violins, a moon and two balloon guitars. These, with some flutes, make it impossible to comprehend the present awful quality of the alleged music of the Celestials, for they seem quite capable of at least a semblance of harmony, the which is not perceptible in the modern Chinese orchestra. Some of these forms are seen in the Japanese collection, with others more rude and primitive, such as violins with a single string. The national instrument of the Mikado's people is called a koto, and recalls a sort of section of keyboard of a piano, semi-circular, with a dozen or more strings, and these are made in all sizes. Some mouth organs are here and xylophones, with a peculiar flute and a jewsharp, made of bamboo.

Corean and Indian instruments take on the peculiar weirdness of these races. Rude violins, guitars and other string instruments here have few apparent musical possibilities; but for quaintness, note here a sarungi, or Indian violin, with sympathetic strings, most astonishingly carved and inlaid, quite original in every way; and a taus, or peacock guitar, is scarcely less bizarre, while a vina, which consists of a cross-piece of wood, laid on two large globes as big as pumpkins, and a few strings passing the length of the cross-piece, is no less interesting. The decorations on these instruments are curious and effective, much

gold being used. Sometimes three gourds are employed. At others, there is a large bowl such as a mandolin possesses, and there is much elaboration of ornament. From Burmah there is a boat-shaped harp of unusual design, and a queer instrument in the shape of an alligator. A violin here, carved out of black wood, with brilliant vermilion keys and end piece, bespangled around the edges, has but three strings. Fiddles from Siam are not suggestive musically, though highly entertaining in unusual shapes. The few Russian instruments here include a weird looking bassoon in brass in the shape of a dragon's head, with open mouth and staring eyes; a large lute (torban), with a set of strings on one side, apparently an afterthought; a curious bagpipe of skin, and some drums, with a few rude guitars of the most primitive description.

The Persian instruments are beautifully inlaid, many of them with mother-of-pearl, and two dulcimers bespeak harmonies in the complete arrangement of strings and sounding boards. Some members of the tamboura family, with but few strings, including a kermangeh with round head, give less promise of good music, but they have picturesque qualities that make them interesting exhibition objects; and the Turkish instruments are similar, some quaint bagpipes being notable. From Arabia there are hand drums and remarkable looking violins, castanets, lutes and stringed pieces, hard to classify together, with the Jewish shofar, or ram's horn trumpets, such as date away back to remote ages and which are still used in the synagogues. Algerian pieces are as decorative as they are quaint. Some banjos, done up in red and green, a tortoise shell guitar and a wonderful pair of violins



SELANTAN (JAVA).

are among the curiosities here. A square tambourine is unique and a violin with skin is unusual. Egyptian tamboura from Cairo, ablaze with many colored decorations, and small lutes, scarcely suggest soft melodies, and two hand drums seem to have only remote possibilities for noise.

The collection is very complete in the matter of African war horns. These include many kinds, from great ivory instruments stained with blood, antelope horns beautifully carved, horns twisted and cut in many weird figures or of beautifully polished ivory, to delicately wrought affairs, artistically engraved. But not all the African instruments are of dainty appearance, and the savage element is not lacking in many of the exhibits. A num-

ber of zanzes are decidedly curious. They consist of sticks of iron or horn, fastened on flat boards more or less lightly, and these are vibrated or shaken to produce what must be the most rude sort of sound. A keezee is of a similar nature, save that it is mounted on a hollow box with an opening. There is a marimba, which is a sort of wooden xylophone, mounted on a turtle's shell. An African harp resembles nothing so much as a banjo with built-up strings, while a single-stringed instrument with a gourd body is graceless and perhaps not melodious.

Some African violins here suggest the traveller's sojourn there, for they are evidently imitations of the more civilized instrument; but a harp, or lyre, with antelope horns and a human skull is decidedly original and gruesome. Some primitive harps from Senegambia, one especially rude, with a decoration of spots daubed in black, are curious indeed. From Hawaii there are a nose flute, a two-string fiddle, hula sticks and a feather hand-rattle, and from the Philippine Islands—Manila itself even—there are some rude wind instruments, the possibilities of which are enough to dispel all ideas of territorial aggrandizement. A series of flutes from the Pacific Isles is interesting in its variety, and a Japanese harp is really elaborate in its make and decoration. Here are Pan pipes from the South Sea Islands, of rude make and probably ruder noise, and there are mouth harps, ornamented with bright beads, fiddles and flutes from Borneo, and a Malay stringed instrument, roughly carved out of wood.

The fragments of an old Roman flute, excavated at Cologne, lie here peacefully beside two old pottery whistles from Spain, and in the same case we come to the more modern flute a bec, of

VIRGINAL OR DOUBLE SPINNET (FLANDERS).

the seventeenth century, made of wood and ivory. Here, too, begin the modern European stringed instruments, and there may be seen two remarkable nail violins, made to be played with bows. A Mexican guitar has an armadillo hide for its body, and an ancient lute from Greece is seemingly made from a shell, and is decorated with figures in white. In an ancient mandore, or large mandolin, to be played with a plectrum, there is a curiously carved lot of woodwork in the opening and much inlaid tortoise shell. The harps here are unusual. A lute harp from Italy, a lyre harp from France, a table harp, or arpanetta of the early eighteenth century, a dital harp from England, an Irish harp, made by John Eagan, 1819, and the modern harp of the present time, are all here in interesting variety. Beside them are horns and trumpets even more varied. Note among these some ser-

pentine horns and cornets of remarkable shape and design, with others of ivory elaborately carved.

In the cases with the spinnets and virginals are some lap or table organs, curiously insufficient to our requirements now, and there is an Italian affair called a landifono, with a pipe to be blown by the player's mouth to make the keys sound. A quaint and very old portative organ, decorated in blue and gold, is from Italy, and there is a positive organ, quaint and rare, from Germany. Dates unfortunately are not obtainable for these. Of various spinnets and harpsichords, there are many beautifully preserved specimens, and with a number are models of the action. The earliest specimen of a pianoforte in existence is claimed to be here, in the shape of the Bartholomæus de Christophoris Patavinus (Bartolommeo Cristofori) made in Florence in 1726 It is one of two grand pianos in four and one-half octaves. It was somewhat restored in 1875, and it is one of the great prizes of the collection. There are some most interesting harpsichords here and spinnets of quaint appearance. One made by Haward, 1684, is pathetic in its old-timiness. A double spinnet made in 1600 by Grovvelus, is highly ornamented with paintings and inlays. There is an English piano of 1800; another, undated, is by Clementi; an early Vienna instrument by Andre Stein is also undated, and of the two American pianos, one is by John Tallman, of New York, and the other is by Charles Albrecht, of Philadelphia.

Thus it will be seen that the whole world, civilized and savage, has been laid under tribute to furnish a practical history of the rise and progress of music. The visitor may wander about and

at little trouble acquaint himself with all the various methods employed to make melodies or discords since mankind has been occupied with thoughts of music; some of these ruder instruments, though awakening doubts of their ability to soothe the savage breast, suggest unlimited possibilities for softening rocks or bending knotted oaks.

CLAY TRUMPET (SOUTH AMERICA).

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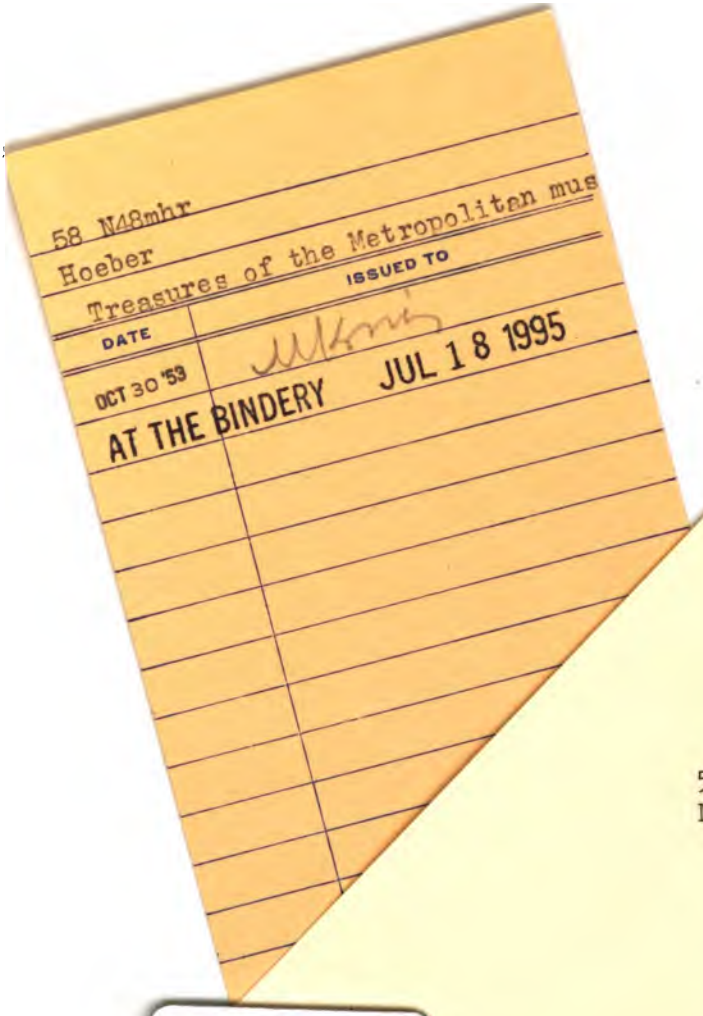

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